

The AMERICAN ORGANIST

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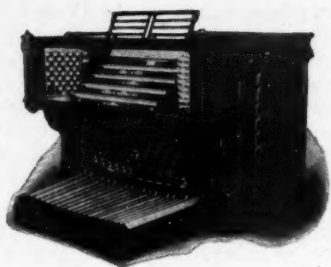
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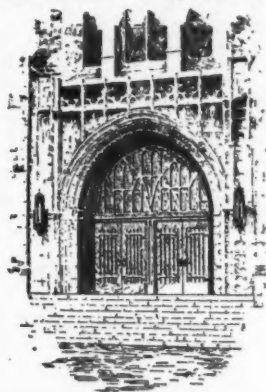
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Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Organist

ORGAN: Bach, ar. C. Lucas: *Christmas Pastoral*, the Pastoral Symphony from "Christmas Oratorio," 5p. me. (Oxford-Fischer, 80c).

Brahms, ed. John Holler: *A Lovely Rose is Blooming*, 3p. e. (Gray, 75c). A lovely melody. Incidentally, a good piece to use in illustrating the difference between music that is manufactured and that that is inspired.

Dr. Roland DIGGLE: *Christmas Carologue*, 7p. me. (White-Smith, 60c). Uses four hymntunes and sets them so the congregation will recognize them.

Ralph DOWNES: *Jubilate Deo*, 5p. me. (Gray, 75c). A postlude in the modern idiom with plenty of accidentals, dissonances, etc.; some 2-part pedal writing, needing top F-sharp.

Garth EDMUNDSON: *Christus Crucifixus*, 11p. me. (Gray, \$1.50). Three "lenten preludes": *O Sacred Head*, *Stabat Mater*, *Jesus Crucifixus*. The chorales on which each is founded are given in full as a prelude to each number. First, *O Sacred Head*, by Hassler, made famous by Bach; second, *Stabat Mater*, by Mayence, 1661; third, *Jesus Crucifixus*, by Daniel Read, 1785. The Composer has devised a fine motive in the first number which runs along continuously against the theme—it's a two-part wedge figure which begins a diminished fifth apart and converges by semitones to the unison, and this wedge is repeated in varying position as a perpetual accompaniment. It is not only an interesting device but it makes music. After the left hand masters the figure and its rhythm, the rest is easy. The second is a short piece in solemn mood and slow movement, with enough original touches in its two pages to make it stand firmly on its own merits. The last is another two-page bit, slow, expressive, impressive. Take a look at that final chord; you'll need someone to help you, or have a few pegs handy. Was the Composer trying to pull a fast one on reviewers? At any rate here is music every organist should use. An American composer keeps on growing.

Alfred M. GREENFIELD: *Prelude in Olden Style*, 4p. e. (Gray, 75c). It is in olden style, too, with plenty of attractiveness about it.

Howard R. THATCHER: *Silent Night*, 5p. me. (Kranz, 60c). The old tune is played against conservative embellishments in the right hand, with a contrast section of new materials; many organists will want this sort of a thing for the Christmas programs.

Leon VERREES: *Chorale-Improvisation on O for a Closer Walk with God*, 8p. md. (Gray, 75c). On the tune "Beatitudo"; opens with theme in the pedals against toccata figures in the manuals; then follows a quiet passage in slower tempo, closing with the melody moving almost alone against held notes; and then some 4-4 writing, followed by some 9-8, closing the piece with massive chords on full organ.

ANTHOLOGIA ANTIQUA: Book 2

Transcribed by GARTH EDMUNDSON

12 x 9, 28 pages, six compositions. (J. Fischer & Bro., \$1.25). Representing the classic composers of the 17th and 18th centuries, with brief notes about each; the collection would be even more interesting if it contained full information about the compositions in their original form. Sammartini's *Allegro Vivace* is sprightly and sparkling, calling for many delicate effects rather than full organ or even forte; it's real concert music. J. C. F. Bach's *Gigue-Rondo* played with Farnamesque colorings and delicacy would be another concert gem. For con-

trast comes the Tartini *Air*, which calls for grand expressiveness in playing. Lully's *Air Tendre* is meditative and calm, in three-part writing. D'Andrieu's *The Fifers* is a little concert piece somewhat on the order of Mr. Yon's Primitive Organ, but the product of 1736 rather than 1936—and there's a big difference. Handel's *Variations in Dm* close the book, in a variety of moods, from solemn introduction to scherzo-like gaiety and outright jubilation. The best way to study the history of music is to study the music of history, and these three books of *Anthologia Antiqua* enable the organist to do just that; not what others say about the composers and the periods they represent, but what the composers and the periods themselves say. With the possible exception of the *Air Tendre*, every piece in the book is delightful music.

THE ORGANIST

Compiled by PRESTON WARE OREM

12 x 9, 128 pages, 34 compositions, cloth-bound. (Summy, \$2.00). Transcriptions and originals. Leafing through we find a simple *Scots' March* by Hailing; *Autumn Memories* by Gordon Balch Nevin, a melody everyone will like; Brahms's *Cradle Song*, Gaynor's *Slumber Boat*, Bohm's *Still as the Night*, Fibich's *Poem*, an abbreviated version of the melody in D from Tchaikowsky's *Pathetique*, Londonderry *Air*, another abbreviated version of the *Andante* from Tchaikowsky's *Symphony 5*, and the same composer's *Nutcracker Suite March*, among wellknown transcriptions. Then there is the famous *Grandmother Knitting* by Clokey, a picturesque *Autumn Sunset* by Harris, *Twilight Serenade* by Sheppard, etc. Among the sprightly things is Gaul's original *Cantique d'Amour*, fine for any recital—if you can play it properly. All styles are represented, including a bit of Bach. For the most part the compositions are easy and within reach of any average player.

ANTHEMS: W. James, ar. W. Stickles: "*Hear my prayer*," 6p. cq. e. (Schroeder, 15c). Hymn-tune style, melodious and interesting. Published also in 2-part.

David Hugh JONES: "*O praise the Lord*," 8p. cu. me. (Carl Fischer, 15c). An effective number, good for the choir to begin with if Mr. Jones is still unknown to them. He knows the value of vocal tone without words, and achieves it by prolonging the single word over a measure or two; he also knows the values of an unaccompanied solo melody, and for unison singing. Altogether it's a good anthem, practical, interesting, and very worthy.

Edwin H. LEMARE: "*Behold how good and joyful*," 8p. c. t. me. (Carl Fischer, 15c). A rather melodious anthem with occasional rich harmonies of the kind the congregation will like. There are some attempts at contrapuntal passages, but for the most part the anthem is simple and direct in its appeal, the kind of music Mr. Lemare best knew how to write.

Negro Spiritual, ar. Hall Johnson: "*His name so sweet*," 2p. cu. e. (Carl Fischer, 10c). Interesting.

Do.: "*Steal away*," 2p. cu. e. (Carl Fischer, 10c). The

ABBREVIATIONS

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—solos, soprano, alto, tenor, bass, high voice, low voice, medium voice; or duets (s-a, t-b, etc.)
o.u.—organ accompaniment; unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.
3p.—3 pages. 3-p.—3-part writing.
A♭, Bm, Cs.—A-flat, B-minor, C-sharp, etc.

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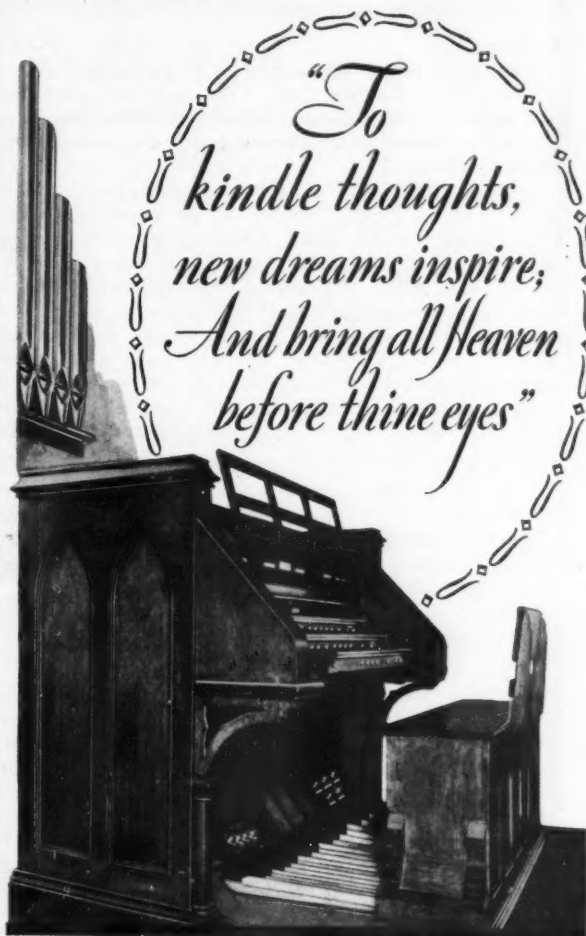
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Rubinstein, ar. A. Monestel: "O God of God," 17p. c. a t. me. (Carl Fischer, 20c). We can't see quite how any organist could knowingly use an arrangement of Kamennoi-Ostrow as an anthem, but it was sent for this column and here it is.

Jacob WEINBERG: "Sabbath Eve Service," 40p. c. me. (Bloch). Based "chiefly on the pentatonic scale. Research in Hebrew music gradually leads to the conclusion that Biblical chant originated on that basis . . . Modern conception of pentatonic music involves serious hardships in harmonization. Progressions of perfect consonances alone, evidently, cannot satisfy a twentieth-century ear. As a tentative solution of the problem, the pentatonic omnichord (simultaneous combination of all tones of a mode) is being used here, complete or incomplete." Those playing in Jewish temples, and all who are interested in such devices as described, will find this interesting.

ANTHEMS: UNISON: Handel, ar. A. T. Davidson: "Thanks be to Thee," 5p. ve. co. (E. C. Schirmer, 16c). Here's a number that ought to be useful to all children's choirs and to a great many volunteer choruses.

"JUNIOR CHOIR ANTHEM BOOK"

Compiled by JOHN HOLLER

7x10, 64 pages, 16 compositions. (Gray, 50c). Some unisons, much 2-part, some 4-part; original works and transcriptions; 6 Christmas, 3 Easter. Original works by Candlyn, Wheaton, Holler, and Thompson; arrangements from Purcell, Southern melody (ar. Lefebvre), Gluck, Bach, Wesley, Goss, and Baldwin; and some of the beautiful carol arrangements by Dr. Dickinson. The price figures about three cents a composition—rather economical, isn't it? Purists will omit the one or two compositions that became too well known in the secular world first, to permit of their use in any serious church service; otherwise the collection is all solid diet. Our count gives six beautiful gems of church literature that are worth much more than the cost of the collection.

"THE JUNIOR CHORISTER"

Composed by CARL F. MUELLER

Two books, 43 and 48 pages, 10 compositions in each, 7x10. (Flammer, 60c each). It has been increasingly T.A.O.'s notion that if an instrument or choral group is worth hearing at all, it is worth having its own, not a borrowed, repertoire. Mr. Mueller provides twenty compositions written for junior choirs. You won't hear any of the tunes in a supper-club, theater, or radio-jazz program; it is all church music, written for the church. Mr. and Mrs. Mueller have long been working with children's choirs in conjunction with Mr. Mueller's justly-famous adult choruses; these works then are written for junior choirs by a man who knows how to do it. He has already proved his merit as a composer by writing many things for organ and choir. Here's a paragraph from Mr. Mueller's preface:

"Of equal importance is the need of an adequate anthem literature for the youthful chorister. How important it is in the formative years, when vocal habits and tastes are being developed, to supply our young singers with music that is thoroughly vocal. This music of course must be of a caliber tending to elevate musical taste and of that idiom which is peculiar to church music."

All these twenty compositions are true church music, and appropriate; some of them in addition are beautiful music. If junior choirs are worth developing, they are certainly worth the cost of providing their own literature.

HYMNAL FOR BOYS AND GIRLS

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6x8. 200p. 180 hymns. (Appleton-Century). A long step in the right direction. All the church-jazz has been eliminated—almost all; there are still a few of the always-trashy 6-8 rhythms left, but the Editors have eliminated more of them than any other hymnal editors can claim. There is not one example of objectionable transcription; at least the reviewer looked through every page without finding one. So long as the children are brought up in church to sing 6-8 rhythms and other vulgarities, we cannot hope to eliminate music-committees that beg for cheap stuff from the choir. Caroline Bird Parker and G. Darlington Richards have produced what we believe to be the world's best hymnal for children from the time they enter the kindergarten till they become of age and know what it's all about. Churches that use this hymnal won't have Sunday-schools that sound like the Cotton Club of Harlem when they sing.

"JUDGMENT OF SHEBA"

Composed by WM. A. GOLDSWORTHY

"An operetta in one act for women's voices." 46p. (C. Fischer, 75c). The work needs six good voices for solo work; 30 minutes for performance; piano accompaniment. The story deals with Solomon's decision about the two mothers who both claimed the one child. The music is typically Goldsworthy; it is ideally suited to voices, it is tuneful, rhythmic, musical, interesting, well-written. Stage-setting and costumes are easy to provide. The whole work is practical rather than theoretical. The opening portions give some lengthy numbers but later in the work the usual brief snatches of dialogue prevail so that the story alone counts, in true opera fashion. Here is something to add variety and new interest for women's organizations that give concerts; the weary conductor will probably find it worth its weight in gold when it comes to making the good ladies attend rehearsals and work.

—A BIBLIOGRAPHY—

LIST OF BOOKS ON MUSIC, prepared by Dr. Charles N. Boyd and his committee for and published by the National Association of Schools of Music, 6x9, 57p. paper-cover. (Obtainable from the Secretary, 3547 Shaw Avenue, Cincinnati, Ohio, 25c). "This Association, believing an adequate library of books on music an essential part of the equipment of all member schools, appointed a committee in 1933 to investigate the resources of the member school music libraries. The results were presented at the annual meeting of that year, and the committee was instructed to proceed with the preparation of a list of books appropriate for school use. The first instalment of that list is now offered."

The list is alphabetical by author, with cross-indexing by title wherever necessary for ready reference; it includes a brief outline of each book, the publisher, and

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the price. On a basis of quick calculation it contains between fifteen hundred and two thousand listings of selected books, with the organ thoroughly covered. Twenty-five cents is a small price to pay for such an expensive and valuable work; it ought to be in the library of every professional organist. It must have taken a tremendous amount of time and labor to prepare such a book for publication.

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Easter Music

ANTHEMS: Ivor R. DAVIES: "Ye choirs of the new Jerusalem," 5p. c. e. (Novello-Gray, 12c). Based on an old tune, simple, direct, earnest; one of those fine old things that seem to have character.

Samuel JESSOP: "Easter Carol," 2p. c. e. (Gray, 5c). In reality an Easter hymntune for choir.

Carl F. MUELLER: "Christ is Risen," 7p. c. me. (Schirmer, 15c). Devised so that it can be done with junior and senior choirs if desired, otherwise for seniors alone. A fine piece of appealing music everybody will like; thoroughly good for any Easter service.

Amy WORTH: "Christ Rises," 7p. c. 8-p. me. (Schirmer, 15c). For choirs that can do 4-part work in both men's and women's sections; musical, interesting, and very worthy music.

ANTHEMS: MEN'S VOICES: Van Denman THOMPSON: "Spring Bursts Today," 6p. c. me. (Gray, 15c). Top tenors are required to do some work on G and A, pianissimo; can yours? If your basses can do a good low D, all the better. Interesting music. Arranged also for soprano-contralto duet, or two-part chorus.

New Music from Abroad

Paragraph Reviews

By ROLAND DIGGLE, Mus. Doc.

For the organist who is looking for pieces written on hymntunes I recommend the interesting *Variations on Caswell* by Nicholas CHOVEAUX. This simple little tune is associated with the hymn "Glory be to Jesus" and as far as I know this is the first time it has reached the dignity of being made the basis of an organ piece. The tune with its five variations fills five pages and I find it delightful. The second variation with its fifths in the pedal is a joy; in fact the whole piece comes off in great style and I shall look forward with interest to other works from Mr. Choveaux's pen. (Williams.)

I recently wrote of some organ pieces by Ronald CHAMBERLAIN and have since had a number of letters asking for some information regarding him. He was born in London in 1901 and studied at the Royal Academy of Music; in 1919 he won the organ scholarship at Gonville and Caius College, Cambridge, where he worked with Dr. Charles Wood and Dr. Cyril Rootham, taking M.A. and Mus.Doc. degrees. He has travelled all over the world, examining for Trinity College of Music, and is now of the staff of the British Broadcasting

Corporation, giving organ and pianoforte recitals.

How many organists have read *The Puritans and Music in England and New England* by Percy A. SCHOLES? I have found it one of the most fascinating books I have read for a long time. In its 400 pages Mr. Scholes tells us everything that could be written on the subject; it is truly a contribution to the cultural history of two nations. By all means get and read this remarkable and interesting book. (Oxford Press.)

While it is not a foreign publication I feel I must say a word about the *Choral Improvisation on O God Our Help In Ages Past* by Leon VERREES (Carl Fischer Inc.) This piece was the choice of the judges in the 1935 organ competition held under Guild auspices. The conditions distinctly said the prize would be given for a practical piece of organ music suitable for church use. That from over one hundred manuscripts submitted this was the most practical seems unbelievable; the work is in every sense a show-piece and could be practical only to the mighty few uppercrust men. I do not remember who the judges in the competition were but I feel that they not only let Mr. Gruenstein down but that they let the members of the Guild down equally as bad. Either the judges had no idea as to what a practical piece of organ music should consist of or the sight of over a hundred manuscripts upset them. In any event the result is most discouraging and should make any prospective donor of future prizes think twice before he commits himself.

In a way I do not expect it matters a great deal, for American organists do not buy American organ music no matter how good. I have been getting some records of the sale of some of the few good pieces published during the past few years. Pieces that have received excellent reviews have sold perhaps 200 copies. Organists are playing the same old stuff to their congregations. The same with the recitalists; they all do the same old things over and over again—you can tell a man's program without removing the wrapper.

Take the last bunch of new church anthems you have received for review; they could all have come from the same mould; no one can write a melody any more. They have to dress up these old melodies again and again until all new issues sound alike.

—CALENDAR—

Feb. 26—Ash Wednesday.

March 1—First Sunday in Lent.

April 5—Palm Sunday.

April 12—Easter.

May 21—Ascension Day.

Our regular monthly calendar has been discontinued for the current year; it has been published regularly for the past few years and unless a sufficient number of subscribers ask for it it will not be resumed till next year.

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Bach's Organ Works

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February 1936, Vol. 19, No. 2

The American Organist

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Organs: Article; Building photo; Console photo;
Digest or detail of stoplist; History of old organ;
Mechanism, pipework, or detail photo; Photo of
case, or auditorium interior; Stoplist.

Persons: Article; Biography; Critique; Honors;
Marriage; Nativity; Obituary; Position change;
Review or details of composition; Special programs;
Tour; *Photo.

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Petition

By PRENTISS BAILEY



PLEASE GOD, give me an organ, when death has closed mine eyes

And my spirit has awakened in Thy fair paradise.

I want no harp, however fine, though set with jewels rare,

Though made of platinum and gold and strung with comet's hair.

I want an organ from Thy hand, whose vibrant notes sublime

Shall set the echos ringing down corridors of time.

An organ whose deep Bourdon pipes shall be the thunder peal,

Whose tremolo a sky-quake that distant stars may feel.

An organ whose sweet flute tones, like softest summer breeze

Were wafting through the tree-tops of a million miles of trees.

An organ whose Viol d'Amour, whose Aeoline and strings

Shall bear the muted harmony of a thousand violins.

The music that you set for me be writ on sunset bars,

Whose signature a nebulae, whose notes are twinkling stars.

And let me add my harmony, gone all doubts and fears,

And let me truly play my part in Thy symphony of spheres.

Dear God; give me an organ.

The AMERICAN ORGANIST

Vol. 19

FEBRUARY 1936

No. 2

Summarizing 1935 Trends

Excerpts from the Address on Organ and Choral Music Delivered Before the
M.T.N.A. Convention in Philadelphia

By PALMER CHRISTIAN

IN THE recital field a fairly decent activity obtained, practically all by American organists; in fact no foreign organist of distinction visited these shores during the year. By recital field we mean the territories covered by organists on tour . . . If great art is not always greatly served in every recital, at least there is indication that the instrument and much of its literature are of definite interest and value for many people.

The publishers still maintain an attitude of extreme reserve in the matter of acceptance of serious, and therefore commercially unprofitable, items. A few things came to light, perhaps the most notable of them being the Third Sonata by Yale's famous organist, Harry B. Jepson. Different in type, but still very good music, is the third book in the series called *Musica Divina*, written by Philip G. Kreckel of Rochester; these compositions are for the church organist who wants worthwhile material, but material not too involved; Mr. Kreckel's efforts are refreshing indeed when compared with much of the terrible drivel written for organ in years past.

Most of the organ-builders have managed to hang on, and some of them have been blessed with a reasonable amount of business, considering the few preceding years. One famous firm, the Austin Organ Company, decided to close its affairs . . . Messrs. Basil G. and John T. Austin had developed an excellent business and a splendid factory and personnel, and leave an enviable business reputation.

The tendency in current organ specification is definitely toward the clarification of ensemble; the leading designers are making progress by going backward—that is, by reversion to the former practise of lower wind-pressures and much attention to upper-work and the development of harmonics. If this practise is not carried too far, and if it is superintended by designers who have musical taste as well as knowledge of the production of tone through pipes, the organs of coming years will have a finer tonal texture . . . If, in bringing this about, designers neglect the vast advantage of beauty of individual solo colors and refinement of effect, we will have instruments capable of playing only ensemble organ music—like Bach Pre-

ludes and Fugues (some of them), massed allegros, etc. This limited range would unfortunately suit some of our contemporary would-be classicists; but fortunately there are many who regard the modern organ as of decidedly more importance than would lie only in its capacity to play one type of music—who feel that we live in 1936 rather than 1836.

The most excitement during the year has been caused by the marketing of electrotones . . . One finds varying opinions, but you will have to make a very thorough hunt to find any reputable organist who will recommend this type of instrument for use in places where the real thing is of importance. These instruments produce synthetic tone; and please note that I say tone and not tones, for there is but one tone produced, though with variations of it possible. It is not possible to play organ literature of importance on these imitation-organs . . . No one dare say what this development will lead to over a period of years; certainly at present they are but interesting toys, not to be taken seriously as a means of musical expression . . . Quick enthusiasms on the part of ignorant and careless persons cannot determine the value of a work of art; such values must be approved by cultured and sensitive taste . . . The determining factor in the production of a superb organ, as compared with an ordinary one, is the individuality and taste of the voicer. Works of art cannot be ground out by the thousand like automobiles.

If the church goes in for cheapness any more than it has in recent years, it will make a pitiful spectacle of itself.

"America is becoming choral conscious." For that, all of us must be grateful. How do we know it is true? First, we can turn to the church, where we find a very definite trend toward the substitution of a full-ranked chorus in place of soloists and the solo-quartet. Then we can turn to our highschools where group-singing is of infinitely better quality than even a few years ago. In colleges and universities the old-fashioned glee-club is increasingly discarding the sweater-corduroy-pants-brogue type of program in favor of the long-tails-white-tie-patent-leather-shoes of dignified and compelling choral compositions. It is quite probable that most festival conductors will agree

that in the matter of reading alone the young singer of today is considerably more efficient than, let us say, ten years ago. This can be directly traced to music in the schools, where attention is paid to choral as well as orchestral development.

Choir schools and church-music conferences take on increasing significance—as well as enrollment. They are decidedly influential in helping the position of organist and choirmaster become more important musically. There is still a very long way to go along this line; in far too many cases, choral conductors are a law unto themselves, with such shallow musicianship as to show them up as weaklings when compared with orchestral conductors; too many of them are impressed with their ability to get a pretty effect for the moment, losing all sense of the big-line in interpretation. Please understand that this is no wholesale condemnation;

there are many choral men who are the very real thing, musically.

A very fine tribute to a beloved mentor was arranged in May by the students of the School of Sacred Music, New York, with a one-man festival. Dr. Clarence Dickinson, in the afternoon, played a recital of his own compositions, and in the evening there was a choral festival of Dickinson works, conducted by Dr. Dickinson and sung by a thousand choir-members trained by Dickinson pupils. This is indeed thrilling and a deserved recognition of a man while he still lives.

The annual Talbot Festival by the Westminster Choir School was another splendid tribute to the great interest in this School evidenced for many years by Mrs. E. H. Talbot; her recent passing removes a loyal friend, but leaves a fine influence.

My Own Organ--Its Latest Revisions

A Few Simple Changes Make a Vast Improvement in the Ensemble of an Organ Built After the Pattern of the Good Old Days

By WILLIAM H. BARNES, Mus.Doc.

Associate Editor, *Organ Department*



S EVEN years or so have passed since readers of T. A. O. have heard anything from me about the organ in my home in Evanston. This long silence has perhaps not engendered any breath-taking anxiety on their part to hear more, but these years have taught me some things about the tonal design of large residence organs which may prove worth while to share with other enthusiasts. And so I am putting down some firsthand observations, based entirely on experience, of what has worked out in a practical way to be most desirable. Slight attention will be paid to theory.

Our readers may recall that some years ago Mr. S. E. Gruenstein, Editor of *The Diapason*, Chicago, described the organ in my home as "A thoroughbred residence organ of mongrel antecedents." This description still holds good, if the dozen builders represented may be termed mongrel in the sense that they are diverse and perhaps ill assorted. But the curious part of it is that I find all the various parts from the different builders get along harmoniously and blend perfectly, with a little regulation.

The description I am now giving of the rather simple and inexpensive changes I have made in the organ (originally presented in the October 1929 T. A. O.) I hope will prove valuable and suggestive to other organists who are playing organs built from say, roughly, the twenty-year period 1910-1930. I believe we are far enough away from that period to get some perspective and to somewhat properly evaluate it.

A few weeks ago I encountered an extreme example of this period of organ building, in its worst and most exaggerated form, when I played a recital on a moderate-sized three-manual built in 1925: flutes and Tibias, fluty Diapasons, no upper-work whatever, no chorus reeds except a so-called Tuba Mirabilis which also was fluty, and then for the only contrast, several very biting, slim-scaled, acid strings. What a way to design an organ! And yet the majority of us liked that sort of thing in those days. To make matters worse, this organ had the big Diapasons all regulated so that the top section of the compass fell away to a quarter the

power of the middle section. A very obvious improvement is possible here at slight expense, merely by opening the toes of the two top octaves of the Diapasons. This, of course, will not change a fluty Phonon Diapason into what we regard today as a good Diapason, but it will help a great deal.

The two Diapasons in the organ at home were formerly not too violent examples of the Phonon type—power by sheer weight of tone rather than by quality produced by proper harmonic development.

The Great Diapason was a 38-scale, almost pure lead affair with a powerful and extremely uninteresting tone. This was sent back to the melting pot, and the Kilgen Company, under the supervision of Dr. Courboin, made me a new one of 42-scale, $\frac{1}{4}$ mouth, low cut-up, good quality, common metal stop, which produces a tone with a great deal of the octave-harmonic present, as well as suspicions of the higher harmonics. It has the finest sort of blending and amalgamated properties with my old Roosevelt Octave, and we have the basis for a true foundation, which is at the same time essentially musical.

The Swell Diapason which was formerly just a garden variety 42-scale common metal of the vintage of 1922 was replaced with a spotted-metal, $\frac{2}{7}$ mouth, low and sharp upper-lip, made by Moller, with Mr. Whitelegg's supervision. This has a rather high harmonic development and makes an ideal Swell Diapason, almost as powerful as the Great, but not so foundational. Next the pipes of the Swell Cornopean, which was a small Oboe-scale, were moved up an octave on the windchest to give me a very acceptable mild-toned 16' chorus reed, which I call Contra-Fagotto 16'. The independent $1\frac{3}{5}$ ' Tierce had to make way for the Oboe pipes, and where the Oboe pipes formerly stood I placed a French Trumpet 8' with open shallots, spotted metal, $4\frac{1}{2}$ " scale at CC. This stop was also made by Moller and voiced by Mr. Whitelegg. It is rather too big for the full Swell, but when added after the full Great coupled to full Swell is drawn, it comes on like a seven-rank Sesquialtera with an indescribably satisfying effect in the ensemble.

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V-28. R-28. S-52. B-21. P-1835.

PEDAL: V-2. R-2. S-7.

32 Bourdon mf
16 DIAPHONE f 32 km
Bourdon mf 49 mo
Bourdon pp (G)
Salicional p (O)
8 Bourdon mf
16 Tuba ff (G)

GREAT: V-8. R-8. S-17.

16 BOURDON p 97 kl
8 DIAPASON f 61 kl
DOPPELFLOETE mf 61 g
Bourdon p
4 OCTAVE f 61 r
Bourdon p
2 2/3 Bourdon p
2 Bourdon p
1 3/5 Bourdon p
16 Tuba ff
French Horn mf
8 TUBA ff 85 km
TRUMPET ff 61 km

FRENCH HORN mf 73 g

CLARINET mp 61 g

Tuba ff

8 CHIMES 20 d

SWELL: V-11. R-11. S-17.

16 Bourdon p (G)

8 DIAPASON f 73 mo

CLARIBEL FLUTE mf

73 a

Bourdon p (G)

VIOLE D'ORCHESTRE

mf 73 g

VIOLE CELESTE pp 61 g

MUTED VIOLE pp 73 g

UNDA MARIS pp 61 j

Bourdon p (G)

Concert Flute p (O)

Muted Viole pp

2 2/3 Bourdon p (G)

2 PICCOLO p 61 my

16 CONTRA-FAGOTTO f

73 a

8 FRENCH TRUMPET ff

73 mo

OBOE mp 73 kl

VOX HUMANA p 61 dn

Tremulant

ORCHESTRAL: V-7. R-7. S-11.

16 SALICIONAL mp 61 km

8 GAMBA mf 61 g

CONCERT FLUTE mp

73 mo

SPITZFLOETE p 61 g

FLUTE CELESTE p 49 g

DULCIANA pp 73 g

4 Concert Flute mf

Dulciana pp

8 COR ANGLAIS mf 61 g

HARP 49 'ko

VIBRA-HARP 49 d

Tremulant

Console by Austin, chests by Moller, crescendo-shades by Casavant, and tonal elements as indicated by a—Austin, d—Deagan, dn—Dennison, g—Gottfried; j—Johnson, kl—Kilgen, km—Kimball, ko—Kohler-Liebich, mo—Moller, my—Meyer, o—Odell, r—Roosevelt. In the Swell there is a synthetic Oboe, drawn from the 8' Viole d'Orchestre and the 2 2/3' Bourdon.

It happens that under the acoustical conditions present in my home all pipes of extremely high pitch have an unpleasant way of coming through the ensemble and sounding "spikey," no matter how softly they are regulated. Even the Swell Piccolo had to break back an octave at the top of the compass. So that in this instance, Mixtures will not seem to do what they are supposed to do, viz., "fill in the chinks," but rather ride out on top of the ensemble. I will be told at once by the mixture enthusiasts that this is the fault of the 8' and 4' foundation tone. Granted. But the foundation tone I now have is just what I want, to be satisfying in the room into which the organ speaks.

I have discovered that in this particular instance, the very bright French Trumpet supplies the lack of mixtures in a very admirable and satisfying way. It is all wrong, theoretically, and one cannot expect bright chorus reeds to supplant mixtures, at least on paper; but I wish to vehemently asseverate that they do so to the complete satisfaction of my ears in this instance, and to the ears of many other discerning organists who allow their organs of hearing to assist them in their judgment of tone, rather than using only their eyes to look at the stop-names. I am not so rash as to say that this stop would have the same effect in all instances where it might be installed.

If there is one thing which we have learned more than any other in connection with the modern use of mixtures it is that they cannot be satisfactorily added to many existing ensembles. The entire foundation-work of the organ must be specially designed, scaled, and regulated to prepare for the mixtures, in order to have them do what they should for an ensemble. This is entirely impractical in an already existing organ, without throwing out nearly all the foundation-work.

However, by a few simple changes in the principal voices of more powerful intonation, it may be possible to effect a quite complete transformation in the ensemble. I have definitely proved this in the organ in my home. I have done this simply by replacing the two Diapasons from 4' C up, and by substituting a

very bright chorus reed for a less important stop. No additional windchests or mechanism were required, merely the expense of two tenor-C Diapasons and a reed stop, plus the labor of installing and regulating them. It happened that the Great Octave was satisfactory from the beginning, being an old Roosevelt. In other cases, it would be most necessary that this most important stop be replaced with a proper one, if the old rank was of the 1910-1930 vintage of Phonon variety. Far be it from me to state definitely that the results in all cases would be as satisfactory as in my own instrument.

Of course the organ of which I have spoken, and other such extreme instances of complete departure from anything approximating a true ensemble, would require more changes. At least half a dozen or more of the principal registers would require replacement, to get the semblance of what we today call an organ ensemble. Just regulating the principal stops would help some, which could be done at comparatively small expense. But in ordinary cases, where only the Diapasons are too tubby and "phononey" and the chorus reeds border on this same quality, by the expenditure of a few hundred dollars for a few new sets of pipes, much improvement is possible if the work is carried out with intelligent regard for the goal to be reached. Fortunately, the pipes ordinarily will need to be replaced only from 4' C up, thereby saving considerably on the cost.

I wish to repeat and emphasize again that I am not talking about theory now. I am speaking of what I know to be true, and what actual experience has taught me. If any reader is interested in going further into the specific problems of rejuvenating tonally the organ which he or she happens to be playing, I should be happy to offer suggestions as to just what might be done with the minimum expenditure to improve an unsatisfactory tonal layout. I won't for a moment claim that an ideal ensemble can be produced by these simple changes, but merely that it is quite possible to improve a bad one, with little expense.

When the mixture craze first returned about ten years ago, a number of organists added three and four ranks of mixtures to existing Swell or Great sections. The results were extremely disappointing. The mixtures, especially when fairly bright simply rode out on top of the ensemble and did not coalesce with it at all. The problem of the dull-toned colorless ensemble cannot be solved so simply as that. To add a few ranks of mixtures to such an ensemble merely aggravates the difficulties. One must go back to the unison and octave Diapasons and get them right. Then by substituting a very bright chorus reed for a less important voice, I very much question whether the majority of organists will ever miss the mixtures. I know that I am preaching the rankest sort of heresy, according to the opinions of many serious students of tonal problems. I can only say that the doubting Thomases should hear what can be done along the lines I suggest, for hearing is believing.

Some years ago I wrote in these pages concerning the unbelievably effective 32' Bourdon which I installed in the organ at home, down to GGGG. This required only the addition of five pipes, from BBBB down to GGGG, and a switch. The lowest seven notes were at first quitted to form an acoustic 32' effect. Experience proved that it was better to wire these lowest seven notes to sound the 16' rather than 32' pitch. In other words, from low F-sharp to bottom C of the pedals, the 32' Bourdon breaks to an octave higher. This was found to be most practical in using the 32' Bourdon in connection with the soft Second Bourdon 16 and Salicional 16' to form an "untersatz" for soft effects such as the Swell Muted Violes and

Vox Humana, coupled 16' and 4' on themselves. I am willing to stake most of what I own that it will be many years before any electronic instrument will even approximate the mysterious and ethereal effect of such a combination, with shutters closed, and the 32' Bourdon under it.

The accommodating nature of a well-voiced 32' Bourdon—that is, its adaptability to both soft and loud effects—cannot be over-emphasized. I wrote to the Moller Company, who made these pipes for me, that I would not trade these five pipes for five stops in the organ. I had the same pipe added to the Kimball I play in the First Baptist Church in Evanston. There we already had an acoustic bass 32' which was left as it was for full organ effects. A 4' flute switch was rewired for the 32' Bourdon, and the bottom seven notes were wired as at home. So that here I have two 32' effects—a real Bourdon 32' to GGGG, and an acoustic bass 32' for full organ.

The Moller Company made the pipes and chests for both installations at very moderate cost. We have always been led to believe that a 32' stop was an expensive luxury. But of course the top five pipes are much the cheapest part of the bottom octave. It also happens that they are much the most effective part of this octave. There is really little reason why these five pipes should not be added to a great many more moderate-sized three-manual organs than has been the practise heretofore. The bottom seven pipes have been well described in many cases as "an expensive draft" and they can most easily be dispensed with. The revised specification of the organ in my home, as it stands today, is given herewith.

Choir Newspaper:

The Real Thing in Choir Newspapers

The Story of How an Organist and His Choir Inaugurated and Maintained an Efficient and Vital Monthly Newspaper

By JOSEPH R. BOWMAN



HE CHOIR-NEWSPAPER idea is not entirely new. There are, within our knowledge, half a dozen choirs who sponsor choir journals. However, the field is so extensive and unexplored; there is plenty of opportunity for development.

Before we cite details concerning our paper, just in its infancy, we must briefly describe the background of our choral organization sponsoring it.

We are a volunteer group of one hundred, comprised of forty adults in the Senior Choir and sixty children, ages ten to seventeen, in the Junior Choir. Both choirs are fully organized and hold regular business sessions each month. We serve a congregation of twelve hundred members who are average in their appreciation of music. By this is meant our people are not especially musically cultured, and we find it a specific task to elevate their artistic tastes and educate them to an appreciation of the best in music.

Our paper is called *Grace Notes*. Choir members proposed various names and submitted them to the staff for consideration. The staff selected the name *Grace Notes* for its appropriateness both as to musical significance and because it is the name of the congregation to whom we minister, Grace Lutheran Church, Norristown, Pa.

Grace Notes was originated to serve a fourfold purpose.

First: Our organization is so large there is little opportunity for each member to know every other member much beyond speaking acquaintanceship. There is also a wide gap of camaraderie between the Seniors and Juniors. Anyone who works with combined choirs knows how impatient adults become over the delays caused by ceaseless repetition of instructions and rehearsal of, particularly difficult passages which is necessary for perfection in children's choirs. The difference in ages creates a breach between the groups which is difficult to fill. It is our thought that our paper will serve to bridge this gap and unite our groups into a more congenial and better acquainted choir family and assist us in work by cementing both groups into an indivisible harmonious unit with one common purpose.

Everything of conceivable interest to all our choristers is included in each issue. Our paper presents past events of interest and planned events of the future, both social and pertaining to actual choir work. It gives the monthly honor-roll of attendance which is an encouragement for better attendance records. As much humor as possible is interpolated into the column of personals, to contrast the intended seriousness of other articles, yet with the endeavor to uphold the dignity befitting such a paper.

Second: In our mind, our congregation does not appreciate us or our musical service to the fullest possible extent, nor do they possess a full and comprehensive un-

Price 10 Cents

The editor and associate must devote the greatest amount of time to the work, as each issue is planned by

them. Each article submitted by a reporter is censored by them and it is their duty to prepare the final copy for the printer and to read the proofs when returned by him. The associate prepares the headings for the various articles and works out the details as to the length of each article. This is made possible since the printer has given us the approximate number of words to the inch; knowing the page space, the length of the items may be predetermined. The work of each of these officials requires about six hours each month.

The paper is printed in the subsidiary printing department of our local newspaper and it is necessary to have two hundred subscriptions to cover the cost of printing. The venture was not designed to be financially profitable so the rate was fixed with the intention of paying only for the cost of printing.

An oversubscription will provide funds for extra innovations, such as making plates for photographs, the printing of the paper in two-color ink for the Christmas issue, and similar features.

Do you know of a better method for creating a finer spirit of loyalty and cooperation within a choir and at the same time be instrumental in interesting and inspiring the usually indifferent congregation to a responsive attitude of sympathy and appreciation for the choirs and the music of the church?

If every choirmaster could witness the intense interest and the eagerness manifest in our choirs upon the occasion of the distribution of our choir newspaper; if he could hear the laudatory commendations of our church members and friends on the merits of our paper, he would be tempted to inaugurate a newspaper within his own choir-fold. It works! Try it!

ADDENDA

The front page of Vol. 1, No. 1 Grace Notes is reproduced herewith. The newspaper is four-page, 9½ x 12½, four columns to each page. A good grade of paper is used, much superior to common newspaper stock. The articles in this issue are:

Bessie Snyder Christens New Choir Paper—story of how the newspaper was organized and the name selected.

To Change Choir Seating Soon—the organist's plans.
Pastor Praises Aims of Paper.

Luther Called Music "Lordly Gift of God"—article about Martin Luther.

Sees Progress in Choir Work—the organist's report.
Big Christmas Party Planned.

Who's Who in Social News—column of personal notes.

Hallowe'en Party is Great Success—column report.

Private Lives—biography of one chorister, with photo.

Choir Members Give Santa Big Order—evidently complete list of choristers and the thing each wanted most for Christmas.

Music Service Shows Choir's Real Talents.

Jots From the Juniors.

And among the smaller items: Senior Choir Members to Report Absences; Election of Choir Officers January 5; Editorial; Choir Enrollment Greatly Increased; Christmas Musical Program Announced; One Year Ago; New January Feature; Honor Roll. The complimentary support, mentioned by Mr. Bowman, was evidenced by four complimentary cards, each one-column wide and an inch high; there was no other 'advertising', and even these cards gave nothing more than the names.

Grace Notes is the best and most attractive choir newspaper we have yet seen; no doubt Mr. Bowman would gladly supply a specimen copy upon request. He may be addressed: Mr. Joseph R. Bowman, 1214 West Airy

St., Norristown, Pa. We suggest the courtesy of enclosing postage-stamps at the rate of ten cents for each copy desired.



Style in Music
by Rowland W. Dunham
Associate Editor
Church Department



POSSIBLY no quality is so highly desirable in our makeup as that elusive something which is known as Style. Webster describes it as "a distinctive or characteristic mode of presentation, construction or execution in any art." In a word then, Style is our own individual personality.

The pervading style of the works of great composers becomes more and more apparent as we study and absorb the world's masterpieces. These various styles have been influenced by conditions and materials at the disposal of the creators. It is quite obvious that in the time of Beethoven, passages for trumpet and horn had to be confined to arpeggio and simple diatonic motives. Compare this limitation with the practise of modern writers, with chromatic instruments at their disposal. There are certain generalities in regard to style, such as choral and instrumental, dramatic and symphonic, church and secular.

Composers find themselves most happy under certain of these conditions. One has only to study the piano sonatas of Beethoven to discover a rather definite tendency toward the orchestral or symphonic idiom. On the other hand a knowledge of the works of Chopin reveals the amazing wisdom of this specialist in refraining from ventures into other fields.

It is quite possible to continue a long discussion of various phases of the subject. Music of the Roman church with its contemplative, impersonal character is an interesting study. The peculiar aptitude of certain philosophical temperaments, such as Brahms', to give a suitable reflection to their ideals in musical language brings up another approach. Every musician will find interest and help in a more or less comprehensive survey of this subject. For a guide to your own investigations I suggest Parry's *Style in Musical Art* (MacMillan).

In the performance of music in public, style is of great importance. All great artists possess a decided personality in their projection of music; this we may call their style. The balance between individuality and the message of the absent composer is perhaps one of the elements which make the outstanding performer. One might well say that true artistry in performance is the sincere and accurate reflection of the intention of the creator of a worthy composition in terms of personal conviction.

To develop a fine style in playing or singing, is one of the problems of every musician. Call to mind the differences of style in such men as Rachmaninoff, Bauer, Grainger, Kreisler, Heifetz, Farnam, Dupre. The young artist is, of course, usually confronted with that most common of impediments, stage-fright. In my contacts with students who have such inhibitions I find the most efficient approach is to appeal to their artistic conscience.

Rachmaninoff's remark that the greatest virtue in music is sincerity, places the emphasis on the right spot.

There is the key to the development of a fine style of performance. We are still in the throes of the age of virtuosity—the heritage of Paganini and Liszt. The public enjoys the thrill of fast notes and loud masses of tone. There must be some exhibitionism. Herein lies the basis of much of the criticism of such pianists as Rachmaninoff. A seeming indifference to the audience is at variance with many people's idea of a "good show."

When I was hearing candidates for the position of head of the piano department at the College of Music, it was interesting to note my reaction to the style of various players within the first sixteen measures of their first piece. Almost invariably this impression was verified by subsequent experience. Every organist can well afford to reflect and indulge in some self-appraisal along these lines. Whether you are advanced or are content with the most simple service, playing in a fine and varied style is perhaps the greatest asset you may hope to possess.

Our First Forty Years: Article 12:

We Start Once More

After Three Years of Inactivity the Flemington Children's Choirs Resume

By ELIZABETH VAN FLEET VOSSELLER



ALL THE TIME while working in the School of Methods, my heart turned constantly to our choirs here. I had been through a most valuable and enlightening experience; now I longed to try out my new ideas at home; and in the spring of 1917 I returned to Flemington.

But the conditions were very different now, from those I had left: we were at war; our men were leaving continually for, "over there"; the entire country was in a state of emotional upheaval. Miss Darnell had moved away. Another organist was filling her place. All these things would make it seem difficult to operate; but these obstacles only made me more eager for a new start.

Music had finally been introduced into our schools. To be sure, I was terribly disappointed not to have been considered for the position of first music-supervisor, after all the long years I had waited for it; but discussing it with Mr. Hoffman, I was assured it would finally come to me, and I rested on that.

I was still teaching in the Somerville schools. With a charming and visionary chief, and splendid teachers, the work there was delightful. One might accomplish much under such conditions, so I decided to return to my former ways: hold the Somerville schools, and take up the choirs while I waited a chance to enter the Flemington schools. If I might only control the musical program at school, and continue to do special work for the choirs, I saw our village developing great musical possibilities for the future.

Of course Miss Hopewell was coming in to help, in what I was determined should be something bigger, better, and finer than anything we had yet accomplished.

We found the Presbyterians and Methodists eager for a start. Also the Presbyterians now desired to pay for the training, as the other churches had done. This was a triumph indeed! We had given our church nearly twenty years of service without a penny of remuneration; now we had proved to them our service had a real money value.

But when we approached the Baptists, we discovered that both the minister and organist were unwilling to join the combine. This was a blow!

The organist, Miss Schaefer, had been running a small children's choir on her own, although she had told me previously she knew nothing about children's voices and she wasn't too interested. However, she did gather a little group together for what she termed a choir school, and was giving them sight-reading lessons. Miss Schaefer was an earnest musician, who entirely by her own efforts had managed to obtain a musical education, and naturally took her music seriously.

The minister desired his children trained by themselves; he aspired to a Baptist children's choir. Of course we were disappointed; frankly, we wanted the Baptist children very much. Recalling the happy hours Miss Darnell and I had spent with them, I couldn't bear the thought of starting the children's choirs now without the Baptist group in the picture.

Probably no other profession in the world is more illy paid than that of organist. Even the sexton, with no educational requirements, receives a salary almost equal to the church musician! However, times are changing, the future of the organist steadily brightens. But at that time Miss Schaefer felt her salary was poor enough, without this added amount subscribed for a children's choir which she herself had been training. We were deeply distressed, not knowing what to do; but recalling Miss Darnell's motto, "Patience," and her insistence in its practise in the early days of the choir, we decided to put it into practise now. All undaunted, we gathered up the Methodist and Presbyterian children most casually, never suggesting that all was not as it should be.

The Baptist children too began their choir, but alone with the organist, while we all carried on, each in his own place. After eight services, we closed our choirs in June with two recitals, one by each choir. We seemed to feel a graduation not possible the first year, and desiring to finish up with a flourish "in spite of," we felt a recital suitable and presented prizes at the close of each.

During the summer everything rested; but in the fall, at a meeting of the Woman's Department, the children's mothers arose (bless them) and demanded the choir should be reunited with the Presbyterian and Methodist choirs in the old way, and they backed up their demand by offering to pay half the expense.

Realizing a merger would be necessary, the minister finally agreed and Miss Schaefer consented to play for a full rehearsal of the Baptist group every week. The work went off rather smoothly.

At the start with the Presbyterian and Methodist choirs, I immediately organized the little boys in a group for special voice-culture, for I was even more enthusiastic over the boy-voice now than when I left the village. And the next fall, when the Baptists had returned and the Catholics were joined with us, we staged a song-recital of the boy choristers (little and big) in the studio, in May—just a few weeks before the graduation, which occurred that year (1919) in June. (This was before we had selected a definite date, the third Friday in May, for the festival graduation.)

The next year we staged a beautiful recital of the boy choristers in the highschool auditorium. I shall never forget the charming decorations on the stage. I think I had never realized before just how valuable a part they play in giving atmosphere to an occasion, lifting it out of the commonplace. The decorations of this particular event were quantities of magnolias in tall blue pottery jars, and very "Japanesque" in effect, arranged by Mrs. Fulper. The little boys in their dark suits, their round, white collars, and their bright, shining faces, made a picture I shall always remember with pleasure.

We closed the 1919 season with a splendid graduation

in the Presbyterian Church, at which Miss Schaefer played the organ prelude and shared honors with the other organists. We breathed a sigh of relief, knowing we were on our way again. Shortly after this, Miss Schaefer asked if the children's choirs might not assist at her closing piano recital, which they were charmed to do. The year was finished in a more felicitous condition than the previous one.

(To be continued)



—CANDLE-LIGHT VESPER SERVICE—

Organ: Bossi, Noel

Quartet: Three Carols by Johns

("Cradle-Song," "Old Carol," "When Christ was born")

O.: Karg-Elert, Cathedral Windows: Adeste Fideles

Processional, Introit, Prayer, "Silent Night"

Antiphonal Chorus: "Gloria Patri," Palestrina

Chorus: "Sleep Babe Divine," ar. Harris

"In Excelsis Gloria," Harker

Scripture Reading

"Psalm 150," Franck

Saxton, Pastoral and Cradle-Song

"Break forth O beauteous," Bach

Benediction, Response, Recessional.

Guilmant, Postlude on Christmas Carols

The service was given by Stanley E. Saxton in Skidmore College. "The chapel is lighted only by candles and the lights on the large Christmas-tree on the stage. The service has become so popular that it is necessary to issue tickets of admission. Two choirs of girls, each of 60 voices, are used; the senior choir is directed by Elmer Hintz and the freshman choir by Miss Allene Baker. The opening carols are sung as part of the organ prelude, by a quartet stationed in the organ chambers; these carols by Louis Edgar Johns of our piano faculty are the finest for women's voices I have ever heard. At the processional, the senior choir enters with candles, in a candle-light procession. The antiphonal 'Gloria Patri' chant by Palestrina is sung by the senior choir with the main organ, alternating with the freshman choir in the anteroom accompanied by the Antiphonal Organ. Franck's 'Psalm 150' is quite tremendous with 120 voices. I highly recommend the new Karg-Elert set called Cathedral Windows; I used the Adeste Fideles on this program and also as an encore on my Monday recital; it is superb—the best Christmas piece in recent years.

"Our method in the candle-light processional is for the choir to enter single-file, bearing long tapers. They then march down the aisle on the opposite side of the chapel from the choirloft and when they have reached the front of the chapel they cross in front of the congregation. Placed on the railing of the stage is a special trough arranged with openings to accommodate the candle about six inches apart. As the choristers pass the stage they place the candle in this trough so that the entire front of the chapel is illuminated by candle-light."

—HYMNAL-DEDICATION SERVICE—

The following is supplied by Famee Elmer Shisler, of Tiffin, Ohio, for the ritual portion of the dedication service, the congregation standing and holding the hymnal in their hands.

Minister: That we may sing unto the Lord a new song;

that we may make a joyful noise unto the Rock of our salvation; that we may come before His presence with thanksgiving,

Congregation: We dedicate this book.

M.: That we may behold the beauty of the Lord and inquire in his temple; that we may sing with the inspired souls of all ages,

C.: We dedicate this book.

M.: That we may sing aloud the unspeakable love of God; that we may tell in happy song the matchless grace of Jesus Christ; that we may sing of the sweet fellowship and holy communion of the Holy Spirit,

C.: We dedicate this book.

M.: That the melody of righteousness may sound forth at all times,

C.: We dedicate this book.

M.: For the inspiration of the young, for the joy of the old, for comfort to the sad, for balm to the sick,

C.: We dedicate this book.

M.: To promote the spirit of service, to further Christian brotherhood, to awaken love for all mankind,

C.: We dedicate this book.

M.: That we may sing aloud of Thy loving kindness in the morning; that our evening meditation may be an offering of praise,

C.: We dedicate this book.

Minister (Prayer of Dedication): To Thee, O Almighty God, we come beseeching Thee to accept, bless, and sanctify these hymn-books for use in Thy service. To Thy glory, O God our Father, by whose favor and aid this book was prepared; to the honor of Jesus Christ, Thy Son and our Savior, whose blessed life and glorious redemptive work have been the inspiration for the preparation of this book; to the praise of the Holy Spirit, the Guide and Help in the authorship of these hymns, and the Aid of those who composed the melodies,

C.: We dedicate this book.

M.: Help us to sing with the spirit and the understanding, and make melody in our hearts unto the Lord. Help us to magnify Thy holy Name, and grant us to be partakers of the inheritance of the saints in light: through Jesus Christ our Lord, to Whom with Thee and the Holy Spirit be all honor and glory, world without end.

C.: Amen and Amen.

—ORGAN-DEDICATION SERVICE—

Organ's Call to Worship: Prelude of five numbers, beginning with Bach's Ein' Feste Burg and Aria in D, and closing with his Now Let Every Tongue.

Doxology and Invocation.

Anthem: "Sing O Heavens," Tours.

Scriptural References to Music in Worship.

Hymn: "O worship the King."

Anthem: "Psalm 150," Franck.

Sermon: "God is at the Organ."

Organ: Dethier's Christmas.

Dedication of the Organ

Minister: For the embellishment of the worship of the Sanctuary, for the expression of our godly desires and the hopes that abide within us, and for the happy hymning of our faith,

People: To Thee we dedicate this organ.

Congregation: One stanza, "Faith of our fathers."

M.: For the comfort of the sorrowing, the binding up of the broken-hearted, the sustaining of the weary, the giving of strength to them whose spirits fail them and the wooing of the wandering back to God,

P.: To Thee we dedicate this organ.

C.: One stanza, "Come ye disconsolate."

M.: For the restoration of harmony between God and

men, for the advancement of the Kingdom of Christ and the building of His Church,

P.: To Thee we dedicate this organ.

C.: One stanza, "I love Thy kingdom Lord."

M.: For the leadership of human voices in the hymning of their praises here and in preparation for the celestial choir in the kingdom which is to come, for the expression of our spiritual triumphs in Christ, for the praise of God the Father, Son and Holy Spirit,

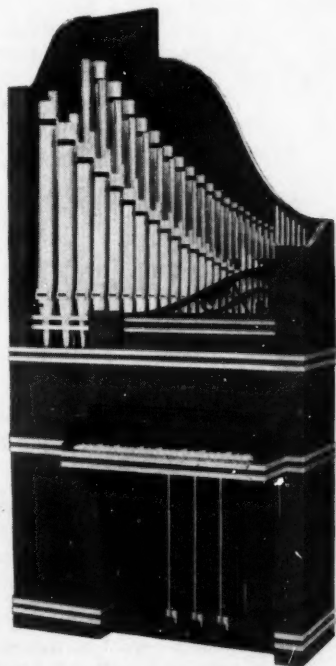
P.: To Thee we dedicate this organ.

C.: One stanza, "All hail the power."

Dedicatory Prayer; hymn, "Come Thou almighty King." Benediction and Organ Response.

Postlude: Widor's Toccata.

This program was used Dec. 29, 1935, by the Third Presbyterian, Pittsburgh, Pa., Dr. Marshall Bidwell organist, to dedicate the 4m Aeolian-Skinner; clergymen, Drs. Louis H. Evans and William L. McEwan. The program leaflet reprinted the poem of Frances Harris Smith, first published in July 1930 T.A.O. The first organ recital on the instrument was given by Dr. Bidwell on Jan. 8.



THE HOLTkamp PORTATIVE

By WALTER HOLTkamp

The Holtkamp Portative in some respects is a revival of the early Portative; it is a revival, however, in a modern form with modern improvements and adapted to modern conditions. The early Portatives were distinguished from the Positives in that they were movable, as the name signifies. The smaller Portatives were often carried in procession by the player who also served the bellows of the instrument. The Holtkamp Portative is self-contained and movable, as a small piano or harmonium is movable. It is not a procession organ. The wind is furnished by a built-in electric blower mounted on vibration dampeners and encased in sound-deadening materials. The upper section of the instrument may be made removable for convenience in moving through low doorways. The Holtkamp Portative weighs approximately 420 pounds. It is 3' 10½" wide, 2' ¼" deep, and 7' 7" high.

It is a straight organ of 5 ranks of 49 pipes each, a

total of 245 pipes. The exact stoplist is optional with the purchaser. Three of the ranks may be enclosed in a swell-box with sliding gridiron-type shutters on the front and top, controlled by the customary balanced pedal. The specification recommended by the builders is:

8' Quintaton

4' Praestant

III Cornet 15-17-19

The three enclosed ranks may be separated to provide a mutation and a 2r Mixture or a Superoctave and a 2r Mixture. Divided stops are also available.

The windchest is of the slider type with individual sliders for each rank. This enables the tuner to tune each rank of the Cornet separately. The sliders are controlled by hook-down pedals so that the player need not interrupt his fingering to change stops. Stop-tablets or stop-knobs may however be used if the purchaser desires. The actual movement of the sliders is accomplished pneumatically to prevent any slider from being half on or half off and also to prevent the gradual cutting off or bringing on of the wind, which is so disturbing to the listener. The air chambers between the sliders and the key valves have been kept as large as possible to encourage a percussive and free speech of the pipes.

The keys act directly upon the valves which let the wind into the pipes. The builders of the Holtkamp Portative feel that a direct physical control of the tone-generating agency is essential in any small intimate musical instrument, regardless of whether that instrument be a violin or an organ, and that adherence to this principle is especially desirable if an instrument is to be played in ensemble with other instruments or voices. The keys move free for 3/32" before encountering the resistance of the valve-pluck, and beyond this point the touch falls away sharply, only sufficient spring being applied to return the valve. The keys themselves are weighted to cause them to return. The black keys have parallel sides and are square on top, only the sharp edge removed; this design provides a larger playing-surface.

The standard keyboard is four octaves (49 notes) long but the compass is optional and may be EE to e³, FF to f³, GG to g³, or the short bass octave. By a slight alteration the scale may go as low as CC; this however is not recommended by the builders for so small an instrument unless it be for a very special purpose.

The standard modern casework is built of five-ply 13/16" stock and is available in any of the usual building or furniture woods in natural finish or color. Decorated cases are also available. The casework may be either modern or period design to harmonize with any environment. The price of the instrument will, of course, vary according to the specification determined upon. It averages well below \$1,000.00, f.o.b. Cleveland.

Vast quantities of old music lie within the province of this instrument. What new fields of solo and ensemble music will be opened by the instrument are unknown and no forecasts can be made. Each musician must decide for himself how the facilities of the instrument can be employed. The builders wish only to say that they have endeavored to produce a beautiful, small but genuine organ which, based on the best practices of the past, will be a permanent contribution to music in America.



—TRY THIS ATTITUDE—

"I am certain that audiences take from the performer the very best and enjoy it, if the performer has the courage to offer it and the conviction, when he is performing it, that his listener is worthy of the best. If he hasn't that, his playing will never carry over," says A. Walter Kramer, Editor of Musical America.

Notes &

Reviews



Editorial Reflections

Reviewings



NOTHING is quite so hard to write for publication as a review of another man's composition or recital. Between the urge to play fair with our readers and be generous toward the composer or recitalist there is always a merry war in the mind of the reviewer. We do not want T.A.O. readers to be disappointed when they buy compositions praised in our reviews; the first effort therefore is to faithfully describe the music itself. It would help if readers would tell us every time they buy music on a reviewer's recommendation and discover that their appraisal differs from that published in T.A.O.

Readers in any large center can walk into the largest retail stores and look over many new publications, but they would not be able to inspect as much music as is reviewed in these pages. And to present, both by organ and choir, the best of contemporary music is more important in salary-earning ability than many of us recognize. We don't want our physician or dentist or automobile mechanic to serve us with any but modern media and instruments; our church and our public expect us to be up-to-date enough to serve them similarly.

Good music does not wear out, but audiences do. Lefebure-Wely Offertoires were once the cream of the crop. Beethoven Symphonies were once the rage. But now we need Stravinsky, Ravel, and Mussorgsky mixed in with them. So with organ and choir music. It is quite true that if we need a thing, we pay for it whether we buy it or not. The man who tries to get along in 1936 with the repertoire of 1926 is paying a lot more in penalty than if he had been keeping his repertoire up to date through the decade.

Music styles change because humanity changes. Airplanes and radios are merely typical of what has happened in the world of humans.

A reader sent us his complete programs of the season, commenting that many of the compositions presented were bought because of reviews and programs published in these pages. He's a wise reader. What a reviewer says about a new composition is not so important as what others do about it in their programs. If they buy it and repeat it in repertoire, they must like it; they certainly know more about it after having mastered it than any reviewer could possibly know. Forty-one compositions were included in one page of our January reviews. How would you like to have to learn to play and have your choir learn to sing those forty-one works? Nice job. You'd have a headache, just as the reviewers often do.

We'd all be happier if the readers did a little jumping. We invite them to jump specifically on every review that has misled them into buying something they were dis-

appointed in. That will help. Strangely enough, we mean it.

Mr. Aaram Grayson occasionally drops in on us; he has a pleasant sense of humor, so the visits are welcome. He studied with Mr. Jepson and has not forgotten. Of course Mr. Jepson's new Third Sonata came up for discussion, and as I happened to write the review for these pages Mr. Grayson insisted on knowing what I really thought of it; he probably couldn't believe I'd tell the truth in a published review. But I had.

What can a reviewer really know about a Jepson Sonata anyway? It's dedicated to Mr. Palmer Christian and when I suggested to Mr. Christian that he play it for me in New York on his way to Europe he nearly hit the ceiling. If a man with Mr. Christian's technic wouldn't even try-out the thing for an old and feeble friend, then what?

I sicked it onto Mr. Grayson and told him to come back and tell me how good it was. He came back, a much discouraged gentleman. He gave it a reading at his console and got stage fright. Too difficult. It would take him hours and hours of hard work. I didn't care how hard he had to work, so sent him back to it again. The last I heard of him he hadn't mastered it yet. He will, though.

When thinking of American-made master-works, Mr. E. Power Biggs comes to mind. When Dr. Leo Sowerby's 'symphony' in G came to printer's ink it took Mr. Biggs, British-born American organist, to do the honors. Mr. Biggs not only bought it and learned it, but he played it in public, not once but many times. What were our American-born American organists doing all this time? Digging up De Maleingreau, Guy Weitz, and Heinrich Schuetz.

—L.S.B.—

On the shores of Moosehead Lake two summers ago my friend Senator Richards and I were bantering each other on the classic organ. He said a classic organ could be designed at fifteen thousand dollars, which we considered a fair price for a small organ that could still be a real organ in spite of being small, and I said maybe it could but nobody could play Karg-Elert on it. He said they could. Well, the thing was designed then and there—scales, mouth treatment, wind-pressures and all. Money is the root of all evil and upset the apple-cart. Prices have changed since then, and other conditions too. The Senator's classic organ will be published in these pages in the near future, precisely as he designed it almost two years ago. A lot of nicking has been done on the lips of pipes in the mean time but the classic organ has come dangerously near being a reality.

There's art in the abstract for you. I'm afraid somebody will build the thing before long. It's all right with me, it's not my money that will be paying for it. But if I were buying an organ I'm fairly certain that my money would buy just about that kind. Wouldn't Dr. Audsley have delighted in such a reformation? It's a lesson in kindness to organ-builders. The good Doctor

called them evil names, the Senator chums with them. Progress. But it should now cost more than fifteen thousand; it's worth more. Besides, special taxes have been applied in such liberal doses upon all mankind everywhere that before the organ-builder can install such an organ he will have to pay increased taxes to his state, city, and nation, and every workman in his employ, every product he has bought and every workman in the employ of the maker of every product—all down the line in a vicious circle that engulfs all helpless mankind in America—will have paid taxes upon taxes. If you can't buy a slice of ham without paying forty percent more for it under today's governmental thievery you ought not to object to paying an organ-builder twenty or thirty percent more for his product. It's not his fault, he's as much a victim of taxation tyranny as you and I are.

Anyway that classic organ will make its bow quite soon; you can expect it any day. And if you think twice before you talk once, you'll likely say you like it.

—L.S.B.—

Suppose you found it fairly difficult to secure enough funds from your music-committee to purchase all the new music your choir needed; and suppose you some day discovered that after you did secure the hard-earned appropriation and buy the new music, some malicious or ignorant member of your congregation were systematically throwing this new music into the furnace. When discussing church-music problems with your music-committee, would that be a legitimate topic?

The organ-builder, the publisher of organ music, the organist—all today are being handicapped more grievously than we have ever before known in America. Is that a legitimate topic for discussion in these pages? Whatever concerns the prosperity of the organ world is vital. Fortunately the discussion can be brief—merely the statement of a very few facts:

1. A young man who brought greater joy and honor to America than any other one man in history, was forced to leave America in order to protect the life of his wife and child. Some newspapers thoughtlessly said the step was not necessary, that life and property were safe in America.

2. On January 5th, 1936, in broad daylight on a Sunday afternoon a child not yet one year old, born of poor parents in New York City, was taken to its death. The law-enforcement agencies did not seem to understand how it could happen, but the newspapers were more intelligent and knew it was the work of a demented person who had once been confined in an insane asylum only to be released by the government; that person was caught in the act of hurrying another child to a supposedly similar death—caught in the nick of time.

3. At 11:10 a.m. on January 6th, 1936, in Radio City development, New York City, armed robbers held up a jewelry store and walked out with "jewelry valued at from \$100,000. to \$150,000."

4. The national budget, as framed by the people's servants in Washington, was planned for these two expenditures for 1936:

\$4,018,578,187. for the A.A.A., C.C.C., and "recovery and relief"

742,933,283. for "legislative, judicial, executive, and civil departments"

Interpreting these figures, the government spends four billion dollars trying to tell honest citizens how to conduct their business, and less than a fifth of that amount telling murderers and thieves what they may not do.

That is America in 1936.

—T.S.B.

A GRAND OLD ORGAN

By E. L. MEHAFFEY

Published Posthumously With Regrets

It is interesting to read the various articles concerning organ tone and specifications, and to note that what is taking place in America today is not the discovery of new principles in the build-up of ensemble but rather a reversion to the old ideals our fathers and grandfathers practised long before most of us were born.

In Ogdensburg, N. Y., I had the privilege of trying an old warhorse of an organ, one that has been in use for approximately seventy years—stiff tracker action that makes an organist work, but with such satisfying tone that it is a joy to hear, and with all the physical effort required to get the keys down and hold them down, a joy to play for the satisfaction it gives. This organ stands in St. John's Church, in a little town on the St. Lawrence River. It was built by Jardine in the Civil War period.

Historically

From Civil War Period
OGDENSBURG, N. Y.
ST. JOHN'S CHURCH
Built by Jardine

PEDAL:

16 Diapason
Bourdon
8 Violoncello
GREAT:
16 Diapason
8 Diapason
Doppelfloete
Gamba
4 Principal
Harmonic Flute
2 2/3 Twelfth
2 Fifteenth
III Mixture
1: 15-17-19
25: 12-15-17
8 Trumpet
SWELL:
16 Bourdon

8 Diapason
Gedeckt
Salicional
Aeoline
4 Echo Flute
Violina
II Cornet Mixture
12-17
8 Oboe

CHOIR:

8 Dulciana
Voix Celeste
Claribella
Quintadena
4 Waldfloete
3 Flageolet

Couplers:

G-P. S-P. C-P.
S-G. C-G.
Manual compass, 58-note; pedal, 26-note. Great manual at the bottom, Choir at the top. Choir Organ unexpressive.

One hears much these days of the cohesion of Diapasons and mixtures. Here is as fine an example as can be found—at least within my knowledge—of Diapason and mixture tone. Reeds such as we are accustomed to are lacking, but it has a Trumpet on the Great which is not the ordinary fish-horn variety we usually find in old organs, but a round, almost Tuba-like tone that reinforces the Diapasons admirably. Draw the Diapasons with the reeds, and the effect is simply superb.

Some day this organ will be modernized, and I hope that whoever does it will have the sense to leave these Diapasons exactly as they are and not change their voicing one iota. Jardine didn't depend on octave couplers to build up his tone; he put in the scales and the pipes, and the result speaks for itself.

The flutes are beautifully voiced, and the Gamba and Salicional are excellent. The Voix Celeste is splendid.

What an organ a good builder could make out of this, a builder who wouldn't take these magnificent old pipes and try to cut them up or put them on high pressures. The addition of a set of chorus reeds to the Swell, the enclosure of the Choir with possibly the addition of a Clarinet, a few celestes, and the inevitable Vox Humana, would make this a real organ in accordance with our modern standards. Some day it will be done.

—AMPLIFIERS INSTALLED—

Grace Luthern, Norristown, Pa., installed an amplification system to carry the music of the organ into the choir room so that the processional and recessionals could be more artistically sung. The system was originally sponsored by the Muhlenberg Bible Class, and was ultimately financed by the Class with the assistance of the choir and congregation. It is planned to later install amplification also in the Sunday-School room so that over-flow congregations can satisfactorily hear the complete service, music and sermon, from that room. We do not know what system of amplification was used, but presumably it was that developed by Maj. Richard H. Ranger, radio expert and inventor of the Rangertone, the world's finest electrotone thus far produced. Mr. Joseph R. Bowman is organist of Grace Luthern.

—EFFECT AND CAUSE—

During the Christmas season churchmen in the east were surprised by a statement signed by a group of prominent clergymen calling upon the churches to abandon their freedom and align themselves with the Roman Catholic Church; they said the church was swiftly losing ground and was no longer a power for good. Christmas services in the churches are always memorable for the beautiful way in which the music tells the Christmas story; probably more than half the attendance is induced by the expectation of beautiful Christmas music to paint the beauties of the Christmas story. A perusal of the advertisements of New York City churches in the New York Times on the Saturday prior to Christmas Sunday gave these figures:

76 Churches advertised their ministers.

32 Advertised the sermon topics.

29 Advertised special Christmas music.

3 Advertised the name of their organist.

108 Thus stressed the talking.

32 Stressed equally the music of the service.

We wonder if the gloomy effect was caused by misguided preachers who think they and their talking are the chief assets of the church service.

—FROM PODUNK—

"I've been here three and a half years and have seen an adult choir drop from fifty to twenty-eight and back up to forty-three. I've also managed to start a children's choir school which has grown from sixteen to ninety-seven members. I have music for half of them, vestments for two-thirds of them, and not much of any place for them to rehearse. So you will understand why I would like to have some of these problems discussed.

"Sometimes it seems to me you give too much space to things concerning metropolitan churches and not enough concerning the problems of those of us who are out here in the backwoods. Sometimes I yearn to learn what Mr. Organist from Podunk did to solve problems of getting more vestments, more music, and more room for his work after he had pulled all the strings possible. In other words, how does the other fellow pump more water from the well when the well is just about dry? Or do they change pumps?"

His city is not in the backwoods, and it's not Podunk. His church and minister, not to mention also himself, put many a metropolitan church to shame. The church is celebrating its hundredth anniversary this year, and the letterhead carries that information effectively; better yet, the same letterhead carries the name of the minister on the left side and the name of the organist on the other. The pumper doesn't want to change wells, the well doesn't want to change pumper; what to do? Some of our readers have faced and tried to solve these same problems. By what methods, and with what success? Some answers, please.

Service

It's no service to the boss to sit around and applaud everything he does. It's a lot finer to forget him and do your work so well that *he'll do the applauding*. That's the kind of service T.A.O. renders the organ world. That's why we don't print programs to please those who gave them, but instead to assist, if possible, *those who didn't give them*. It may be flattery but it is no service to fill these pages with items of interest *only* to the subscriber named in them. That's why organists who have prestige worth maintaining, and advertisers who have products of distinctive merits, regularly turn to T.A.O. as the servant at their command. *They get service*, not applause. T.A.O. is your servant, not your yes-man. A T.A.O. subscriber is not likely to mention T.A.O. in non-profitable correspondence with the advertisers; he's a lot more likely to mention the advertisers to other organists, or to his church when a new organ is being bought.

Advertise to the Influential.

Put your message into a magazine that's read by those who seek profit, not applause.

THE AMERICAN ORGANIST

Richmond Staten Island

New York, N. Y.

—BRUSSELS EXPOSITION ORGANS—

In the Brussels Exposition Universelle of 1935 four organs were exhibited. After some disputation, Mr. Henry Willis of London was asked by the Belgian government to decide upon the awards, the exhibitors having unanimously agreed to accept his decision. Mr. Willis flew to Brussels Oct. 28 to hear, inspect, and personally test the organs.

In the Grande Salle des Fetes the 62-stop instrument by Klais of Bonn (Germany) occupies a dominating position at the end of the Hall, behind the platform. The appearance is unusual, as it is the ultramodern style in Scandinavia and North Germany (Sweden especially) to have no front as usually known, the appearance being that of a suitable and balanced arrangement of the interior pipes of the organ.

The all-electric console is beautifully made on modern German lines with the usual "free combination" piston controls. The pedal-board is straight and slightly concave, according to continental taste even in 1935!

The interior action is electro-pneumatic. Many of the bass pipes are of copper, in the old style.

This beautifully-manufactured and well-balanced instrument received a high percentage of points by Mr.

Willis in accordance with which it qualified for the Grand Prix.

The 3-31 organ in the Luxemburg Pavilion is by Haupt of Lentgen, Luxemburg. Badly placed, owing to the exigencies of limited space, it is still an instrument of merit. Features of interest are the Montre Amabile on the Positive and the 4' Violon on the Recit., which is of wood. With an all-electric console and electro-pneumatic action, it represents a creditable piece of work. The award was the Diploma of Honneur.

In the Church of Old Brussels a very interesting 2-19 organ by Gonzales of Paris was installed, a reproduction of the type of instrument constructed in France around the 16th century—there being no swell-box and the action being tracker to keys and couplers. Stops of particular interest are the 5r Plein-Jeu on the first manual; the 2' Cor de Nuit, 2r Cymbale, and 2r Terciane (17 and 19) on the second. The construction generally is in the ancient style, with the exception of pneumatic draw-stop action and a provision of six general pistons. In this case the Gold Medal was awarded.

In the Catholic Chapel a 2m instrument by Delmotte of Tournai (Belgian) is installed. This instrument was small and the extension system had been used; the award was the Silver Medal.



MR. CARL F. MUELLER

whose two books of music written for junior choirs have been published by Flammer. Mr. Mueller, one of the first organists in America to appreciate the unique choral methods of Dr. John Finley Williamson, has made himself famous throughout the east for the splendid work of his church and college choruses of volunteers. Readers of T.A.O. who buy the new books will not be misled by the date-line of his preface; the works were completed at his prized summer home in Vermont. Mr. Mueller is organist of Central Presbyterian, Montclair, N. J. His biographical sketch in the American-composers series will be found on November 1934 page 518. He has published eleven works for organ and about forty for choirs, with all mss. in print.

For Beginners

A Few Thoughts on Interpretation of Several Examples

BEAUTY and happiness—these are what the world is hungry for. They may be had in various forms but in instrumental music they are to be found in their purest, most exalted forms; and in the organ are they to be had in their loveliest tonal varieties. This column is written only for the younger organists who want not so much to make a name for themselves but to bring a little real down-right happiness to all their fellowmen who pause to listen to them. Now right to business.

When playing such a composition as Schumann's B-minor Canon, use contrasting registration for the answering theme in the left hand. Anyone who has ever heard it played with flutes for the right hand and flutes for the left, realizes that such registration is in bad taste. If flutes are used for the right hand, then use a Clarinet, or Oboe, or strings, or some other contrasting tone-color for the left.

In playing the lovely little canon by Pietro Yon which he calls Echo, there may be justification for using soft flutes for the right hand and contrasting soft flutes on another manual for the left. But try it with Quintadena on the right hand manual and Vox Humana with Tremulant on the left.

When playing such a melody as the Prize Song from Meistersingers, use a solo combination that has a good, resonant body to it. Anything

flimsy, like a weak Oboe or thin English Horn is completely foreign to the spirit of that man-sized song. Try it with a combination composed of all the expressive strings your organ has, plus string celestes, plus soft Vox Humana, Clarinet, or some similar reed to give body to the solo without overtopping the vibrant vitality of the strings.

And when playing that or any other melody piece, do not let the accompaniment at any time equal the power of the solo. Keep the solo always on top, always louder than the accompaniment. Make it almost so loud that it seems wrong to your own ears. The left hand does more damage to organ playing than a nest of mice ever did to any bellows. Don't let it smother your melody. You know the melody and can hear it easily enough; perhaps you also may consider the accompaniment just as important as the melody. But you're not playing for yourself. The audience does not know what the melody is unless they can hear it clearly above the accompaniment. If you don't believe it works that way, listen to The Other Fellow give an organ recital some time.

Anyone who has ever heard Mr. Pietro Yon play the Boex Marche Champetre will recall what a delightful little number it is for concert audiences. It gains its beauty from the pick and span precision of crisp staccato on irresistible rhythm. Any carelessness in sacrificing the rhythm at a phrase-end because of registration or (as is more likely) the slight inconvenience of the sparkle-notes in the top, will be the death blow. And a legato left-hand

part will be ruinous—as everyone realizes who heard it that way early this season. Too fast a tempo is inappropriate; it's not a chariot race. There's a simple little piece, but it takes a master to play it.

Schumann's Traumerei makes an excellent study both in accompaniment and melody treatment. Listen to a fine violinist play it on a Victor record and note these points: predominance of the melody itself; smooth flow of phrase-lines unspoiled by jerks and breaks; and an accompaniment that is distinctly heard all the time but is never at any time loud enough to equal the melody. On the organ choose a beautiful melody stop or combination and use quiet strings for the accompaniment. Keep the melody as legato and smooth as possible, and above all else do not allow registration changes to ruin the steadiness of the rhythmic flow at the phrase-ends. Keep the left hand part legato also, but be sure the melody sounds too loud to your own ears; if the accompaniment sounds as loud as you think it ought to sound, it's in all probability much too loud.



MR. GOTTFRIED H.
FEDERLEIN

American composer, organist of Temple Emanu-El, New York, and Marcy Avenue Baptist, Brooklyn, was born Dec. 31, 1883, in New York City, and after his grammar-schooling turned directly to music, studying organ with Warren R. Hedden and H. E. Parkhurst, theory with Edward J. Biedermann, Percy Goetschius, and Louis Victor Saar. In 1903 he took his first position, with the Chapel of the Incarnation, New York, following with several other positions, notably the Society for Ethical Cul-

ture, New York, where he gave a notable series of recitals on the Wurlitzer organ. In 1915 he became organist of the Temple, where he plays a 4-104 Casavant installed in the new building in 1929 and now directs the chorus of 24 voices; he secured the Baptist position in 1924, and there plays a 3-48 Midmer-Losh and directs a choir of 25 adults. He is married and the father of several children; both his parents were active in music.

Published organ works:
Allegro Giubilante (j)
Canzonetta (tj)
Grand Choeur Militaire (tj)
Legend (j)
Meditation (o)
Salut d'Amour (j)
Salvadora (Berceuse) (j)
Scena Campagnuola (j)
Scherzo Dm (o)
Scherzo-Pastorale (j)
Serenade (o)
Sunset and Evening Bells (j)
Toccata Dm (tj)
Valerie (Gavotte) (j)

The best-sellers: Scena, Scherzo-Pastorale, and Sunset. The Composer's favorite: Scena. Other compositions include some fifty works for chorus, voice, etc.

SEATTLE, WASH.

UNIVERSITY CONGREGATIONAL
W. W. Kimball Co.

Dedicated Nov. 8, 1935,
Recitalist, Judson W. Mather
V-26. R-27. S-31. B-4. P-1808.
PEDAL: V-4. R-4. S-8.

16 DIAPASON 32
BOURDON 44
Gedeckt (S)
VIOLONE 44
8 OCTAVE 32
Bourdon
Gedeckt (S)
Violone

GREAT: V-11. R-13. S-12.

EXPRESSIVE

8 DIAPASON-1 73
DIAPASON-2 73
DULCIANA 73
MELODIA 73
4 OCTAVE 73
FLAUTO D'AMORE 73
2 2/3 TWELFTH 61
2 FIFTEENTH 61
III MIXTURE 183
12-15-19
8 TRUMPET 73
CLARINET 73
CHIMES 25
Tremulant

SWELL: V-11. R-11. S-11.

16 GEDECKT 73
8 GEIGEN DIA. 73
STOPPED FLUTE 73

AEOLINE 13
SALICIONAL 73
VOIX CELESTE 73
FL. TRAVERSO 73
4 NASARD 61
2 2/3 FLAUTINO 61
2 OBOE 73
8 VOX HUMANA 61
Tremulant
COUPLERS 12:

Ped.: G. G-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 24: P-6. G-6. S-6.
Tutti-6. Manual combons control
Pedal stops and couplers. Pedal
combons operate by toe-studs.

Crescendos 3: G. S. Register.

Reversible: Full-Organ. G-P.
S-P. All three are operated in duplicate by thumb-piston and toe-stud.

Fixed pistons: Chimes sostenuto.
Chimes soft.

Percussion: Kohler-Lieblich.

Blower: 3 h.p. Orgoblo.



MR. POWELL WEAVER

American composer, organist of Grand Avenue Temple, Kansas City, Mo., was born June 10, 1890, in Clearfield, Pa., graduated from the highschool there and then studied music in the Institute of Musical Art, New York. His organ teachers were Gaston M. Dethier and Pietro A. Yon in America, Remigio Renzi in Rome; his theory teachers were Dr. Percy Goetschius and Ottorino Respighi. His first position was in 1905 with the Presbyterian Church in Clearfield; in 1912 he became organist of St. Paul's Episcopal, Kansas City, and went to his present church the next year, playing a 4-53 Skinner installed in 1911 and directing an adult chorus of 45; he

is also organist of Temple Bnai Jehudah where he has a 3m Austin and chorus of volunteers. He has been doing much recital work, and teaches organ; he is a bachelor and his hobby is books—first and rare editions.

Published organ works:

The Squirrel (j)

Organ-Piano: Exultation (j)

There are other organ works in manuscript, and other compositions also, with some 20 works published for voice, etc. The Faun and The Vagabond, both for orchestra, have been performed by the Minneapolis Symphony and other orchestras.

—PRIZE: \$100.00—

is offered by C. E. Palmer and his Texarkana Gazette and News for an Arkansas Centennial March; contest closes March 14. Other details not available.

CHARLES ANTHONY BIGGS arrived at the home of Mr. and Mrs. Richard Keys Biggs, Hollywood, Calif., Jan. 13th, their tenth child. If they inherit even a small portion

of the character of their distinguished father and mother, there can't be too many Biggs children.



Events Forecast

...FEBRUARY...

Indianapolis: 19, Thomas H. Weber recital for A.G.O.; place and hour not yet determined.

Oberlin, Ohio: 27, 7:30, Oberlin Conservatory, recital by Carl Weinrich, admission 50c.

St. Louis: 23, 8:00, Kingshighway Presbyterian, Mendelssohn's "St. Paul," chorus of 40, soloists, C. Albert Scholin organist.

...LATER...

New York: March 3, Carnegie Hall, Bach's "B-Minor" by the Oratorio Society, Albert Stoessel conducting.

Oberlin: June 11 and 12, fourth Bach Festival.

—CHENEY PUPIL—

Janet Kirner played Bach, Franck, Stoughton, Wagner, and Yon, Jan. 24 in a program in Aeolian Hall, N. Y. C. Mr. Cheney presented three advanced pupils in November recitals in his Church of the Neighbor, Brooklyn.

Advance Programs

Recitals to be Played During the
Coming Month

A recital program some of our readers still have opportunity to hear is worth twenty programs already given and beyond hearing. T.A.O. thanks its contributors to this Advance-Programs column.

...Robert Leech BEDELL

...St. Paul's Chapel, New York

...Feb. 4, 1:00, Bach Program

Prelude C

Pastorale G

Praised be Thou O Jesus Christ

Come now Savior

In Dulci Jubilo (2)

Sinfonia to a cantata

Fugue Dm

...Dudley Warner FITCH

...St. Paul's Cathed., Los Angeles

...Feb. 18, 8:15

Rheinberger, Son. Am: 2 mvts.

Clerambault, Prelude

Corelli, Sarabande

Bach, Prelude and Fugue G

Bonset, Romanse

Webbe, Reine de la Fetes

Clokey, Little Red Lark

Coleman, Londonderry Air

Guilmant, Lamentation

Fitch-ms., Reve du Soir

Holloway, Finale

...Claude L. MURPHREE

...Univ. Florida, Gainesville

...Feb. 9, 4:00

Sammartini, Sonata

P. E. Bach, Largo and Presto

Mozart, Jupiter: 2 mvts.

Beethoven, Sym. 5: Andante

Mendelssohn, Italian: Scherzo

Smetana, Bohemian Dances

Strauss, Till Eulenspiegel

Tchaikowsky, Sym. 4: Finale

...Feb. 23, 4:00

Handel, Water Music

Boccherini, Andante and Minuet

Gossec, Allegro

Schubert, Sym. C: Andante

Saint-Saens, Spinning Wheel

Delibes, Le Roy s'Amuse

Debussy, Afternoon of Faun

Sibelius, Finlandia

"Both programs are taken from the new book of Symphonic Pieces for Organ, an invaluable compilation." (The book, edited by Albert E. Wier, was recently published by Harcourt, Brace & Co., New York.)

...Hugh PORTER

...Second Presb., New York

...Feb. 2, 8:00, Bach Program

Wake for night is flying

Our Father which art

My soul doth magnify

Prelude Cm

Arioso

March (Drama per Musica)

Jesu nahm zu sich

Fantasia and Fugue Gm

...Albert RIEMENSCHNEIDER

...Baldwin-Wallace Cons., Berea

...Feb. 2, 4:00

Widor, Marche Pontificale

Reger, Choralpreludes:

Nos. 23, 21, 8, 24, 7.

• The ORGAN VIRTUOSO •

Hear at Least One Great Organist Each Year

TO HEAR a great artist is a privilege, accorded to only a few—sometimes only once in a lifetime. What would you give to have heard Bach, to have seen him play, to have studied his technic as he sat at the organ? Great artists are few and far between. They are individualistic; their work is not duplicated by another. They cannot be imitated or duplicated; they are themselves, alone. To have heard them, even once, is to have stored up in one's memory a *treasure of great price*. Great organists can play only a few recitals each season; no two programs are ever played exactly alike; their environment is never the same. So when opportunity and conditions make it possible for you to *hear a great artist*, don't neglect the opportunity.

Have him, see him, hear him, *Now!*

You may never have another chance!

—FAY LEONE FAUROTÉ

Mendelssohn, Sonata 3
Bach, If thou but suffer
Passacaglia
Mr. Riemenschneider's six recitals of the season have been printed in an attractive 16-page leaflet.

...C. Albert SCHOLIN
...KMOX, 1090 kc., 50,000 w.
...Feb. 3, 10:15 p.m., c.s.t.
Guilmant, Son. 3: Prelude, Adagio.
Widor, 3: March
Bonnet, Consolation
...Dr. Henry F. SEIBERT
...Holy Trinity Lutheran, New York
...Feb. 2, 4:00
Reger, Gloria in Excelsis
Sowerby, Carillon
Sturges, Caprice
Dubois, Benediction Nuptiale
Pagella, Sonata 1
Bach, O man bemoan

It is now certainly time
Schumann, Traumerei
Mansfield, Concert Scherzo F
...Melville SMITH
.. Museum of Art, Cleveland
.. Feb. 2, 9, 16, 23, 5:15
Bach, Prelude and Fugue Am
Simonds, Iam Sol Recedit
Franck, Chorale E
...Feb. 19, 8:15
Bach, Toccata and Fugue G
8 settings of How Brightly 'Tines
Nicolai, 1556-1608
Buxtehude, 1637-1707
Pachelbel, 1653-1706
Bach, 1685-1750
Dupre
Reger, 1873-1916
Karg-Elert, 1879-1933
Kaminski, b. 1886

...Thomas H. WEBBER
...Stambaugh Aud., Youngstown
...Feb. 16, 3:30
Buxtehude, Fugue C
Bach, Hark a voice saith
Vierne, Divertissement
Jongen, Chant de Mai
Bonnet, Elves
Dupre, Magnificat and Gloria
Edmundson, Three Transcriptions
Karg-Elert, Mirrored Moon
Daquin, Cuckoo
Widor, 2: Allegro

An audience of about 1900 attended Mr. Webber's Wagner program in January; audiences this year are again averaging high—close to 2000 for each recital.

...Southwestern Organ Club
.. Winfield, Kans., Feb. 10
...Mrs. Moorehead's residence

...Shure Program
Peace of God
Voice of Descending Dove
Across the Infinite
Through Palestine
The Holy Carpenter

Program played by five members; we believe all compositions are in the J. Fischer & Bro. catalogue.



Special Programs

...Hans HOERLEIN
...St. Paul's, Dalles, Ore.
Oake, Adeste Fidelis Variations
Malling, Christmas Eve
Salome, Shepherds
Malling, Bethlehem
Kreckel-j, Lo How a Rose*
Yon-j, Jesu Bambino

Dubois, March of Magi
Dubois, Noel
Daquin, Noel
Guilmant, Scotch Noel Ecossais
Kreckel-j, O Sanctissima
Lester, Old Carol Rhapsody
...Hugh McAMIS
...All Saints, Great Neck, N. Y.
Marcello, Psalm 19
Bach, In Dulci Jubilo
Gaul, County Clare
Franck, Chorale Am
Daquin, Flute Noel
McAmis, Scotch Carol
Wagner, Tristan: Liebestod
Bedell, Noel Variations
Yon-j, Christmas in Sicily
Bonnet, Rhapsodie Catalane
...Rev. Duncan S. MERVYNNE
.. Presbyterian, Pasadena
...Two Radio Programs
*Foote, Pastorale
Batiste, Offertory Dm
Clokey-j, 2 Fireside Fancies
Kern, Temple March
Harker, In the Twilight
*Dieckmann, Song of Happiness
Sheppard, Cantique d'Amour
Harker, Serenade
Shackley, Gavotte
Galbraith, Allegro Pomposo
Kinder, Berceuse C
.. Stanley E. SAXTON
...Skidmore College
Daquin, Flute Noel
Edmundson, Christmas Suite
Widor, Gothique: Andante
Yon-j, Christmas in Sicily
Cottone, Carol Variations
...*Alexander SCHREINER
...University of California
...Bach Program
Toccata Dm
Sonata 4
Prelude and Fugue Gm
Aria: Bist Du Bei Mir
In Thee is Gladness (2)
Passacaglia

This same program, minus the two choral preludes, was repeated two days later in the Tuesday noon series.



Musicales

...Wm. H. JONES
...State Theater, Raleigh, N. C.
...Annual Concert
Hark what mean those, Maley
March of three kings, Smith
Christmas Cradle-Song, Schumann
Carol of Russian Children, Gaul
Unto us a boy is born, Whitehead
Three Kings, Romeu
Sleep of the Child Jesus, Gevaert
Galcan Carol, Erickson
While Shepherds watched, Jungst
Christmas Folksong, Bornschein
Still grows the evening, Pisea
Shepherds' Story, Dickinson
Silent Night, Gruber

Sung by the combined St. Celia Club and Raleigh Male Chorus; won editorial notice in the Times.

...Willard SEKTBERG
...Cres. Ave. Presby., Plainfield
...Plainfield Choral Club
Ring out wild bells, Fletcher
O magnum mysterium, Vittoria
Hodie Christus natus est, Sweetinck
Kyrie, Beethoven
Adoramus Te, Palestrina
Happy Bethlehem, Donastia

Shepherds' Story, Dickinson
Boris Coronation Scene, Moussorgsky
w. Psalm 23, Schubert
Glory be to God, Rachmaninoff
Whence those sounds, Kitson
Omnipotence, Schubert
Adeste Fideles

The choirs of the Garden City Cathedral and Brooklyn St. Bartholomew's joined the club in this program. The spring concert April 28 will present Brahms' "Requiem."



Service Selections

.. Dr. Ray HASTINGS
.. *Temple Baptist, Los Angeles
*Bach, O Sacred Head
Franck, Andantino Gm
a. He that keepeth, Schlosser
Praise ye the Lord, Flagler
Dubois, Communion
*Costa, Naaman Triumphant Chorus
Beethoven, Sym. 5: Andante
Mascagni, Cavalleria Siciliana
Gounod, Sanctus
t. Be thou faithful, Mendelssohn
Day is dying, Speaks
Tombelle, Echo
...Dr. Harold Vincent MILLIGAN
...*Riverside Church, New York
*Handel's Sonata for 2 violins
Song of the Angels, Kitson
People that walked, Handel
**Handel's Suit in F
Patiently have I waited, Saint-Saens
Messiah selection, Handel
*Parry, 2 Hymn-tune Preludes
Beneath the shadow, Dickinson
All people that on earth, Holst
**Parry, Melcombe Choralprelude
Every Bygone Prayer, Forsyth
...Carl F. MUELLER
...*Central Presb., Montclair
...Complete Morning Service
Silent Prayer.
Sowerby, Rejoice Ye Pure
Processional, Call to Worship.
Doxology.
Prayer of Invocation (responsive).
Responsive Reading, Gloria.
Prayer of Confession, Scripture.
Bless the Lord, Ivanov
Prayer, and Lord's Prayer.
Choral Response.
Prayer of Thanksgiving, trad.
Hymn, Sermon, Hymn.
Benediction, Sevenfold Amen.
Kreckel-j, Deo Gratias
...Service of Russian Music
Bubeck, Fantasia
Bless the Lord, Ivanov
Lord our God, Lvovsky
O holy Light, Kastalsky
Triumph Thanksgiving, Rachmaninoff
Divine Praise, Borthmiansky
s. Pilgrim's Song, Tchaikowsky
Andante Cantabile, Tchaikowsky
Melodie, Tchaikowsky
O be joyful, Gretchaninoff
An Angel said to Mary, Markarov
Alleluia Christ is risen, Kopylof
Salvation is created, Tchesnokoff
Rubinstein, Kamennoi-Ostrow
The Tchaikowsky Andante from the string quartet was done by chorus, arrangement by Mr. Mueller.
...Service of Cathedral Music
Rheinberger, Son. 7: Prelude
We adore Thee, Allegri
O come let us worship, Palestrina

Ave Verum, Mozart
 Praise, Rowley
 v. Dittersdorf, Andante Ef
 God is in His holy temple, Mueller
 Pharisee and Publican, Schuetz
 Adoramus Te, Rosselli
 Hear my Prayer, Mendelssohn
 Franck, Chorale Am
 Mr. Mueller's choir number 41 (12s. 9c. st. 12b.)
 ... Donald F. NIXDORF
 ... First M. E., Lancaster, Pa.
 ... *Monthly Musicals During 1935*
 *Liszt, Canonetta
 Faulkes, Minuet and Trio
 Bizet, Adagietto
 Processional, Prayer.
 Babylon's Wave, Gounod
 a. To the Angels, Zardo
 Save me O God, Matthews
 Scripture.
 Show me Thy way, Thompson
 Go down Moses, ar. Cain
 Ketelby, Monastery Garden
 a. Jesu joy of man's, Bach
 Sermonette.
 a. O Divine Redeemer, Gounod
 Praise the Lord, Christiansen
 Hymn, Benediction, Response.
 The above is a complete service, typical of the others through the season; in the following we omit the vocal solos. Mr. Nixdorf used one guest soloist at each musicale.
 ... *Music of Handel*
 Water Music Suite
 "Lift up your heads"
 "Let their celestial concerts"
 Largo
 "See the conquering Hero"
 "Sing unto God"
 ... *Music of Bach*
 Prelude and Fugue C
 Blessed Jesu we are here

Prelude and Fugue Bf
 "O rejoice ye Christians"
 "All breathing life"
 O Sacred Head
 "Lord our faith increase"
 ... *Anniversary Musicale*
 Kreckel-j, Marche Pontificale
 Becker, Romanzetta
 Woodman, Scherzo
 Praise to the Lord, Christiansen
 All breathing life, Bach
 Meale, Magic Harp
 Lord is my Light, Maitland
 Sabbath Evening, Robertson
 Sibelius, Finlandia
 ... *October Musicale*
 Boex, Marche Champetre
 Harris, In the Forest
 Boellmann, Gothic: Toccata
 I will lay me down, Noble
 I waited for the Lord, Mendelssohn
 Ferrata-j, Love Song
 Ballad of trees, ar. Lutkin
 Vision of Thomas, Nevin
 Lord is my Shepherd, Shelly
 ... *Thanksgiving Musicale*
 Theme: *Thanking God*
 For the Nation
 Psalm 150, Franck
 Gratitude Theme, Sykes
 (Psalter for Thanksgiving Day)
 For Abundant Harvest
 w. Promise, Maunder
 b. Fulfillment
 v. Ketelby, Monastery Garden
 For Spiritual Blessings
 (Scripture: Psalm 150)
 Bless the Lord, Ivanov
 (Sermon)
 For Past Guidance
 Now thank we all our God, Mueller
 (Doxology, Benediction, Response)
 Mr. Nixdorf, a Westminster affiliate, directs a choir of 47 adults and 60

juniors.
 ... Parvin TITUS
 ... Christ Church, Cincinnati
 ... *Advent Selections*
 Jesu joy of man's, Bach
 God be in my head, Davies
 Communion service C, Tours
 Mag. & Nunc Dim. Am, Willan
 Awake put on strength, Barton
 Benedicite E, Chester
 Day of anger, Mozart
 Save us Lord, Martin
 And the glory, Handel
 Benedicite Fm, Tuthill
 Mag. & Nunc. Dim. Bf, Stanford
 Sleepers Wake, Bach
 Franck, Pastorale
 Bonnet, Lied des Chrysanthemums
 Bach, Prelude and Fugue A
 Mendelssohn, Son. 6: Finale
 Bach, Advent Choralpreludes
 Bach, Sleepers Wake
 ... Dr. David McK. WILLIAMS
 ... St. Bartholomew's, New York
 ... *Advent Sunday*
 *Service in Ef, Eyre
 O Lord most holy, Franck
 **Cantata Domino, Beach
 O gladsome Light, Arkhangelsky
 I waited for the Lord, Mendelssohn
 Franck, Finale
 *Benedicite, Williams
 Lord Thou hast been, Blair
 **Deus Misereatur, Williams
 Dies Irae, Verdi
 Weitz, In Paradisum
 *Benedicite, Stokowski
 Harken unto me, Beach
 **Deus Misereatur, Beach
 Blessed be the Lord, Beach
 Thus saith the Lord, Handel
 Handel, Concerto in D
 *Benedicite, Gale
 Say to them, Jennings

Announcement

THE ERNEST M. SKINNER & SON COMPANY
 announce that Ernest M. Skinner is established at Methuen, Massachusetts,
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 City, and similar examples elsewhere, will be continued.

The traditional ensemble, enhanced by Mr. Skinner's
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—CORRECTION—

Through a tormenting and inexcusable blunder on the part of T.S.B. the practise organ on January page 30 was only two-thirds present; we forgot all about the Choir Organ. Too bad; sorry. Here it is again, correct this time, we hope.—T.S.B.

—PRACTISE ORGAN—

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PEDAL: V-0. R-0. S-1.

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4 Melodia

COUPLERS 22:

Ped.: G. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 14: P-2. G-3. S-3. C-3. Tutti-3. Manual combons control couplers and Pedal stops; Pedal combons control Pedal couplers.

Crescendos 2: G. Register.

Reversible 2: G-P. Full organ.

As stated (and that part of it we got right anyway) the instrument was installed in 1930 for the School of Music of Columbia University, New York.

—VAN DUSEN NOTES—

Frank Van Dusen by pressure of his duties with the American Conservatory and other activities has resigned from the First Baptist, Elgin, after six years there. The following position-changes of Van Dusen pupils are announced:

Emerson Richards

Organ Architect

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ATLANTIC CITY

Marion Churchill, as organist of the First Baptist, Elgin; John Fletcher has been appointed choir-master.

Kenneth Cutler, after three years with Wellington Avenue Congregational, Chicago, has been appointed to the First Congregational, Glen Ellyn; the organ is a 3m Geneva and the choir a chorus of 40 with solo quartet.

Wilbur Held, for a brief period with the Peoples Church, has been appointed to the First Congregational, Desplaines; the organ is a 3m Moller.

Burton Lawrence, for three years with the First Congregational, Glen Ellyn, has been appointed to the Peoples Church, Chicago; the organ is a 3m Kilgen. WJJD broadcasts the morning services. Mr. Lawrence plays a fifteen-minute morning prelude and thirty-minute evening.

Walter Parks has been appointed to the Second Evangelical, Chicago.

Mrs. Hazel Quinney, Van Dusen pupil, won the hundred-dollar scholarship of the Phi Beta Fraternity Jan. 4.

At the Jan. 13 Van Dusen Club meeting in Kimball Hall, Dr. Edward Eigenschenk gave a recital using Handel's third and fourth Concertos and Karg-Elert choral preludes on Advent, Christmas, New Year, and Easter chorales.

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—ARTHUR W. QUIMBY—

of the Cleveland Museum of Art is on leave of absence from the Museum and is spending February in visits to the music departments of colleges and universities from Chicago eastward. March 5 the Quimbys sail for Europe. "We will land in Rotterdam, and with our car we will visit Holland, Belgium, and northern France. After a week in Paris we plan to drive south through France to Barcelona to attend the concerts by the International Society for Contemporary Music in the last two weeks of April. From there we will drive to Leipzig via Switzerland and remain approximately two months, studying organ with Gunther Ramin." Plans also include a drive to Dresden, Prague, and Budapest, returning by way of Vienna and Salsburg, arriving back in America early in August.

—GUY WEITZ—

A new composition, Sicilienne, has been published by Chester of London.

—D'HARDELLOT—

Mrs. Guy d'Hardelet (Mrs. Helen Rhodes) composer of "Because," died Jan. 7 in London at the age of 78.

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—STATION WNYC—

Those who like good music should watch WNYC, New York's own station; "since WNYC has never sold a penny's worth of time, the absence of unwelcome advertising chatter has gained favor with discriminating listeners." WNYC broadcasts an hour program of 'masterpiece' recordings every day, beginning at 9:00 a.m., e.s.t., 810 kc., 1000 w. Those fortunate enough to be able to get this station will have a liberal education in truly fine music, beautifully played; a fine recording is always better than a poor performance. Some of the choice works performed during November and December were:

Bach, Suite No. 3

Cantata No. 4

Suite 2, Flute and Strings

Brandenburg Concerto 3

Concerto Dm, 2 Violins

Brandenburg Concerto 2

Violin Sonata Andante

We Believe in One God

Passacaglia

Cantata No. 140

Beethoven, all 9 Symphonies

8 Other works

Brahms, 7 Greater works

Franck, Symphony Dm

Symphonic Variations

And other composers included Stravinsky, Tchaikowsky, Grieg, Sibelius, Wagner, Strauss, Debussy, Saint-Saens, Schubert, Mozart, Berlioz, Ravel, Liszt, Dvorak, etc. etc. Hats off to WNYC's master-work hour; we consider it the finest program on the air—every day in

the week, never any 'advertising' falsehoods and distressing chatter, always just fine music superbly played. Students and even advanced musicians able to rearrange their schedules to permit their hearing WNYC every day at 9:00 will be abundantly repaid. Fortunately the entire time is devoted to playing the music; no time is lost listening to meaningless chatter by 'famous' critics about the music. Just the music itself.

—READER'S WANTS—

A young woman wants a position as assistant organist or choir accompanist in a church in or near Boston or Providence; opportunity to work with a master choir-director more important than salary. Address B.E.L., c/o T.A.O.

—REQUEST GRANTED—

"You will pardon my mention of it, but I find in the pages of this issue repetitions of a horrible solecism that causes all purists (of whom I am one) the most excruciating agony. If you will direct your Literary Department to blue-pencil (or red) this particular error hereafter, it will be accounted unto you for righteousness. The error to which I thus feelingly refer is that of referring to a parson as 'Rev. Jones.' It is permissible to say 'Rev. Mr. Jones' or 'Rev. Melchizedek Jones,' but to omit both the 'Mr.' and the sponsorial appellation is by all authorities deemed inexcusable. Please don't let anybody put this over on you any more." If you will now turn to Vol. 1, No. 1, of T.A.O., January 1918, and note the name of the contributor of the first article ever published by T.A.O. you will find the name of our petitioner. To those not old enough we had better say both are one and the same, Mr. Percy Chase Miller, that indefatigable, imperturbable, unexcellable dispenser of wit, humor, and truth.

—PIANO WANTED—

A reader in New York City is interested in buying a used baby-grand piano; must be in firstclass condition. Address S.O.F., c/o T.A.O.

—BERNARD JOHNSON—

eminent British composer and organist died May 19, 1935, at Horning. We do not know how this item was overlooked but are including it now for the benefit of readers who keep track of vital biographical data. Mr. Johnson was born Dec. 1, 1868, in South Pickenham, Norfolk, England, for thirteen years served as assistant master of Leeds Grammar School, and became musically famous as city organist of Nottingham, England. Among his organ compositions which we recommend to all readers:

Aubade Df, delightful melody, Schmidt, 1910.

Caprice B, combination of scherzo and melody, Schmidt, 1912.

Elfentanz F, charming concert caprice, Stainer & Bell, 1911.

Overture Csm, on Tchaikowsky theme, Novello-Gray, 1910.

Pavane A, a beautiful march-like melody, Novello-Gray, 1912.

Sigh and Smile, companion pieces, the second a melodic gem, Novello-Gray, 1907.

Sonata di Camera F, one of the few sonatas that go well with an audience, B. & H. (J. Fischer & Bro.).

—ALFRED J. SILVER—

Another obituary strangely missing from our 1935 volume is that of Mr. Silver who died April 13, 1935, in Handsworth, England. Among Mr. Silver's organ pieces recommended to our readers, all published by J. Fischer & Bro.:

Cradle Song A, a charming melody of real quality.

Jubilate Deo F, a strong prelude.

Memory's Hour D, a very simple melody.

Reverie D, another simple melody piece.

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—GUSTAV F. DOHRING—
representing Hillgreen-Lane in the New York district is slowly recovering from an automobile accident that ruined his new car and put him in the hospital for a month. Cause: slippery pavement; result: bad enough, but could have been worse.

—WHAT THEN?—

"When an electrotone salesman sells an electrotone to a church and claims that there are X.... to the Nth power tonal combinations possible, what happens next while the congregation listens expectantly for those tonal varieties without limitations? The expected variety is not forthcoming.... and the organist gets blamed for a monotonous sameness. Have you heard of any organists taking the gaff? I have," writes an Ohio organist.

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—DETROIT, MICH.—

Gesu Church has contracted with the Rudolph Wurlitzer Company for a 3m; there is to be a Sanctuary Organ playable from the main console. Installation is to be made before Easter.

—MALEINGREAU—

"How do you pronounce it?" a subscriber asks. We herewith thank Mr. Marcel Dupre for his answer: "Our accent is very, very slight, but the little there is heard on the third syllable—Mal-in-gro'. The middle syllable is our nasal sound, the vowel and the consonant making just one sound together." The pronunciation then would be: 'Mal' as in 'mallet'; 'in' as Mr. Dupre says, a cross between our 'in' and 'ng', the French nasal sound; and 'gro' as in 'grocer', with the accent on the last syllable if you must, but better no accent anywhere.

—CANTATAS & ORATORIOS—

Bach's "Christmas Oratorio" was given Dec. 15 by Dr. Clarence Dickinson, Brick Presbyterian, New York.

Clokey's "When the Christ Child Came" was given Dec. 29 by Charles Allen Rebstock, Church of Covenant, Cleveland, Ohio; senior choir of 40, junior choir of 40, organ, and harp.

Gaul's "Holy City," Dec. 1, by Mrs. Kate Elizabeth Fox, Presbyterian Church, Morris Plains, N. J. Handel's "Messiah"—

Dr. Wm. C. Carl, First Presbyterian, New York, Dec. 22;

Dr. Clarence Dickinson, School of Sacred Music, New York, students of the School conducting and performing, with assisting soloists;

Adam H. Hamme, Dec. 8, Zion Lutheran, York, Pa.;

Dr. Harold Vincent Milligan, Dec. 22, Riverside Church, New York;

Adolph Steuterman, Dec. 15, Calvary Episcopal, Memphis, Tenn., orchestra and organ, 12th annual performance, about 300 turned away, chorus of 50 (17s. 11c. 10t. 12b.).

Matthews' "Eve of Grace," by Mrs. Ruth Krehbiel Jacobs and Alfred W. G. Peterson, Dec. 29, Central Church, Worcester, Mass.

Parker's "Hora Novissima," Dr. Clarence Dickinson, Dec. 8, Brick Presbyterian, New York.

Verdi's "Requiem," Charles Allen Rebstock, Church of Covenant, Cleveland, Ohio, Dec. 1.

—JAMISON—

The W. W. Kimball Co. announces that J. B. Jamison has joined its organ-sales staff. Mr. Jamison will be located permanently in San Francisco where he now has his home and will cover the states of California and Arizona for the Kimball Company.

—HUGH ROSS—

is now conducting his special choir-master's course at the Guilman Organ School, New York, and will continue to March 4. Practical anthems are studied with the aid of a demonstration-choir operating as a laboratory for the students.

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—OPERA APPLAUSE—

According to an item in the New York Times the manager of the applause racket at the Metropolitan Opera got as much as \$100. a week when times were good and the singers "cooperated" properly. "An initial fee of about \$25." guaranteed two curtain calls. All this is now said to be past history.

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—NO "MESSIAH"—

We don't know what's happening in and to America when a board of education can prohibit the singing of Handel's "Messiah" in a public-school auditorium owned by the taxpayers, but that happened in Mount Vernon, N. Y., and the ruling of the board was upset only because the public vigorously and voluminously protested. It seems to be the ruling of the board that no "religious education" may be tolerated in the schools there, and the "Messiah" is, as everybody recognizes, most dangerous religious education. Of course America must not be a religious country. It would be just too bad to "tolerate" a little decent Christianity in this nation of ours.

—ORGAN MUSIC?—

An anonymous reader asks why we do not publish an easy organ composition in each issue. Our reasons are various: 1. If the composition is good, its composer and publisher can make a profit by selling individual copies, and they are therefore not likely to give it to a magazine for gratis distribution. 2. If it is not good enough to sell on its own merits, it is not good enough to use as a supplement for T.A.O. subscribers. 3. Other magazines have tried that experiment in organ music and have abandoned it; the conclusion then is that it is not a profitable method. 4. It would be unfair competition against music publishers, since T.A.O. is not a music-publishing business. 5. On the theory that every man and firm should be devoted to his or its own specialty, we believe T.A.O. should devote all its space and resources to the publication of articles and items for which the publication was founded. 6. Good organ music is already being published at such low cost that there seems to be no need for any new or supplementary efforts to supply it. 7. It seems to us unfair to distribute free organ-music in that way in competition with music-publishers who cannot afford to give music away but must produce it only for sale. 8. It also seems better to discourage the publication and distribution of music unless it is of such quality that the profession is willing to buy it on its own individual merit.

—PARIS—

Frank Stewart Adams of New York gave a recital Dec. 15 under the auspices of the Students' Atelier Reunions, using compositions by Reubke, Bossi, Dupre, and Faure.

—ALL HAIL! O.O.O.—

In line with our duty, since we have never sworn to uphold any Constitution (and therefore may violate it unmercifully without violating any solemn oath) we propose for the organ world the O.O.O.—Old Organs Overboard. The thing is cock-sure, can't go wrong. Dump all old organs overboard, compel people to buy, raise prices unmercifully, and lo and behold, Prosperity. It must be right; America is paying five billion dollars a year to a government operating on that principle.

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***SCHREINER, Alexander**
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